THE MISSING LINK IN SHORTHAND

By SAMUEL C. DUNHAM

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THE MISSING LINK IN SHORTHAND

A Treatise on

LEGIBILITY AND THE ACQUIREMENT OF SPEED

in

STENOGRAPHIC WRITING

By

Samuel C. Dunham

Washington
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1894

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AT LOS ANGELES

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PREFACE

This book has been produced by photo-lithography. For the purpose of showing to some extent what may be accomplished with the perfected writing machine, beyond the uses to which it is ordinarily put, the author prepared the text on a No. 2 Remington typewriter. The initial letter "I" on page 63 was made by use of the underscore and a special type (|) devised several years ago by the author for use in tabular matter, etc. The border of this page was produced by the same means, but to save time and labor all the other borders were printed in the ordinary way.

When this enterprise was undertaken the author was somewhat at a loss for an adequate excuse for presenting to the public another work on stenography, but the splendid symposium of autographic shorthand which constitutes the greater portion of the stenographic part, and which, by the way, is the result of an afterthought, not only renders an apology unnecessary, but furnishes a sufficient motive for the publication of the book, even if it contained nothing but that one

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feature. The thanks of the author are due to all of the gentlemen who have contributed to this part, and he is under particular obligations to Mr. David Wolfe Brown, the senior member of the corps of official reporters of the House of Representatives, and to Mr. Theo. F. Shuey, of the Senate corps, for their encouragement and for their invaluable assistance in making this feature a success.

With the hope that this book may be the means of making lighter the burdens of the beginner in the study of shorthand and that the veteran may not find in it much to condemn, the author consigns it to the tender keeping of his stenographic brethren.

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INTRODUCTION

During the past quarter of a century there have appeared in this country and abroad numerous shorthand text-books, each purporting to promulgate a new "system" of stenography, but nearly all of which are in fact mere modifications or adaptations of the Isaac Pitman phonography, embellished more or less by new hooks and expedients, and rendered more complex and difficult of acquirement by the addition of various abbreviating devices of doubtful utility. While two or three of the "new systems" are in some respects improvements on the old phonography, all the others have been found in practice to be inferior to the simple and logical method of writing shorthand which prevailed forty or fifty years ago. It is true that some of the later methods possess much greater theoretical brevity than the old phonography, but this has been secured at the expense of legibility, and their mastery entails upon the learner an amount of labor which is not justified by the results attained. Each succeeding author, instead of being content to simplify and harmonize the ample

material already existing, has apparently striven to produce a system which should have the semblance of originality, and to that end has encumbered his text-book with as many novelties as his ingenuity could devise, many of which had never been tested in practice, and most of which, although alluring and brief in theory, are found in actual work to be impracticable and unsafe. Recognizing these defects in existing text-books, the writer some years ago broke away from the false prophets and determined to work out his own stenographic salvation. Starting with Graham's reporting style, in its more simple form, as a basis, the author has, by a careful selection of well-tried expedients from the reporting notes of some of the best stenographers in the country, so modified and simplified his style that conflict between familiar word forms has been practically overcome, while hesitation in writing such phrases as he uses has been reduced to a minimum, thus securing much greater legibility than he was ever able to attain by a strict adherence to Graham's principles, and at the same time very materially increasing his speed. Every word-sign and contraction presented in this book, with one or two exceptions, which will be noted in the proper place, has been used

for years by some of our best stenographers and proved to be absolutely safe, and the suggestions relative to phrasing are based on the practice of the same eminent authorities. These various modifications, each in itself of slight significance, but in the aggregate constituting the means of overcoming many of the difficulties which are encountered by the student in acquiring a practical knowledge of stenography, have been denominated, for want of a more comprehensive title, "The Missing Link in Shorthand", and they are submitted to all writers of phonography who have not already selected similar expedients with the confident belief that they will be found, after a fair trial, to be worthy of adoption.

CONFLICTING WORD-FORMS

Nearly all authors of text-books based on the phonetic shorthand of Isaac Pitman have adopted his very defective lists of grammalogues and contractions as the nucleus of their own more extensive but equally imperfect lists. Mr. Munson, Mr. Bishop, Mr. Osgoodby, and one or two others have evidently realized the need of distinctive outlines for some of the conflicting word-forms in the old phonography, but, unfortunately, in attempting to provide them have so radically "reformed" the whole structure of phonography as to

render their text-books worthless to the student who desires to follow the study of the art according to the methods used by the great body of shorthand writers, although the experienced stenographer may find in them some features of much value. The consequence is that phonography, as exemplified in the most popular text-books and as written by the large majority of shorthand writers to-day, is encumbered by a score or two of word-signs and contractions of the most common use which clash badly under varying conditions, requiring constant care on the part of the conscientious stenographer, through vocalization or other means, to

avoid conflict. In this chapter the effort is made to provide for the most common of such conflicting word-forms distinctive outlines which will not clash, even when written out of position and unvocalized. At the close of the chapter is given a list of word-signs, contractions, etc., which contains nearly all words written in accordance with the suggestions offered in this book. In most other cases the author follows quite closely the outlines given in Graham's Handbook of Standard Phonography, and he advises the students of other systems to do the same with regard to the text-books from which they learned the art. From

experience he is convinced that it is unwise, after one has thoroughly mastered any system, to make a change involving fundamental principles, as the hesitation in writing caused by the constant tendency to revert to those principles first acquired more than counterbalances any advantage to be derived from the adoption of another system, even though the new system selected be far superior to the one abandoned. The few simple changes suggested in this chapter, however, can easily be made, and if adopted one at a time can gradually be incorporated into one's writing with no difficulty whatever. The words in the list which seem

to require some comment are the following:

ACCOUNT, AMOUNT.--By reason of their close resemblance, account and amount are apt to clash, and having the same vowel sound, different outlines are necessary. Write for account.

AFTER, FUTURE.--It is incomprehensible why words so apt to clash as after and future should have been given the same sign. Difference in position does not provide sufficient means of distinction. The use of for after is recommended.

AFTERNOON, FORENOON.--As usually written (afternoon, forenoon), these words quite frequently conflict. Write

for the former and for the latter.

ANNUAL, ONLY.--Graham gives the same outline for both of these words. As they sometimes clash, it is advisable to write for annual.

ASTONISH, ESTABLISH, OPPORTUNITY.--The minute signs provided by most authors for these words are the source of much uncertainty, as there are many cases in which they conflict with the forms of other words. The outlines given for them and their derivatives in the accompanying list are absolutely legible and sufficiently brief for practical purposes.

BUT, AND.--The signs for these words, as usually written (and, but), fre-

quently clash in rapid writing, the dot having a tendency to become a tick, and the tick sometimes degenerating into a dot. The adoption of Munson's for but provides a means of absolute distinction and at the same time furnishes a stroke which phrases readily.

CAN, CAN NOT.--These words, as usually written (can, can not), constantly clash, especially in testimony. Mr. Graham writes for I can and for I can not, which are obviously liable to conflict. Mr. Munson, Mr. Marsh, and one or two other authors use for can, and it has been adopted by the writer. In practice can should be written considera-

bly longer than the ordinary K-stroke, so as to distinguish it from could.

COME, GO.--The signs provided by many text-books for these words (come, go) are very liable to clash. Write for come.

CONNECT, ACT.--Connect and its derivatives sometimes clash with act and its derivatives, as commonly written: connect, act. The adoption of for the former removes all danger of conflict and provides an outline which phrases well, as: in this connection, no connection.

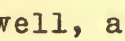
ERRONEOUS, EARNEST.--Mr. Graham writes for erroneous and for earnest, and

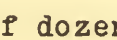
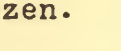
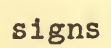
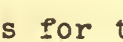
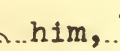
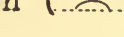
as a consequence they frequently clash. Safety is secured by writing for erroneous.

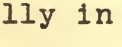
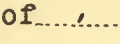
EXAMINE, SUMMON.--These words, which occur very often in legal reporting, are represented by the same sign in Graham's Handbook. The adoption of for examine is recommended.

EXPEND, SPEND.--Mr. Graham represents both of these words by the same outline. Obviously the former should be written in full: expend.

HALF, FEW.--Although these words quite often conflict, most of the text-books give the same sign for both: half, few. Write for half. It joins naturally in

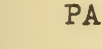
compounds and phrases well, as:  one-half, half dozen.

HIM, ME.--The signs for these words, as usually written ( him, me), constantly clash, especially in phrases. By the adoption of  for him absolute distinction is secured. This sign compounds and phrases naturally, as:  himself,  know him, like him,  for him. It does not clash with  who.

NOTHING, ENOUGH.--It is strange that outlines so much alike as  and should have been accepted for thirty-five years as the "standard" for words so apt to conflict as nothing and enough. Write  for nothing.

OF, OF A, OF THE.--Some authors indiscriminately indicate of, of a, and of the by writing the strokes between which they occur close together. It is generally desirable, and in legal reporting absolutely necessary, to make a distinction between these words. They are written in this book thus: of, of a, of the. Of the is also indicated according to Mr. Graham's rule, viz.: by writing the words between which it occurs close together or by joining them, thus: day of the week, one of the best.

OLDER, LATER.--Graham's Handbook gives the same sign ( ) for these clashing words. Write for older.

OR.--The sign provided for this little word by most of the text-books (or) is the source of much uncertainty in reading, although it might be difficult to specify any particular instances where it clashes with other signs. The use of for or is advised. It stands out distinctly in one's notes, and it phrases better than the old sign; e. g.: on or about, on or before, on or after,  did you or not, three or four, four or five.

PAID, PUT.--These words, as written by most modern authors (paid, put), are liable to clash. Write for paid.

PRINCIPLE-PAL, PRACTICE.--Mr. Graham

writes for principle-pal and for practice. As they sometimes clash, it is advisable to write for principle-pal.

REGARD, REGRET.--Notwithstanding these words are liable to conflict, many text-books assign to them the same outline: regard, regret. Write for regard.

SATISFY, SUIT.--The sign commonly used for satisfy () sometimes clashes with the outline for suit ( ). The former should be written in full: satisfy. This does not affect the derivatives of satisfy, which are written in the usual way: satisfactory, satisfaction.

SITUATION, STATION.--The outline given

for these words by Mr. Graham ( ) occasionally causes confusion. Write for situation.

THESE, THOSE.--Nearly all of the textbooks provide the same outline for these words, distinguishing between them only by difference in position. When written in phrases they very frequently clash. The adoption of for these is advised.

TRUTH, TRUE.--According to most authorities, these words are represented by the same sign. As they are liable to clash when written out of position, it is advisable to write the former in full: truth.

YEAR, NIGHT.--Year and night, as writ-

ten by most authors (year, night), sometimes clash. By writing for year the necessary distinction is secured, and phrasing is facilitated; e. g.: this year, next year, one year, two years, many years, several years ago.

In this chapter, as has already been stated, the writer has endeavored to provide for words which are liable to conflict outlines which do not require the use of vowels to render them legible, even when imperfectly formed or written out of position. It is believed that with regard to those words given in the sub-

joined list this effort has been successful. There are a few words in common use, however, which do not contain sufficient stenographic material on which to base a distinction by means of difference in outline, and in such cases it is necessary to resort to vocalization. The following illustrations exhibit three familiar instances of this character, and show how distinction must be made, in cases where there is danger of conflict, by the insertion of a vowel: at, out; very, every; keep, occupy, copy.

There is still another class of words for which it has not been found expedient

to provide distinctive outlines, but which are apt to clash when written carelessly; e. g.: from, through; difference, condition. Instances similar to those just cited will occasionally occur in practice, but by the exercise of reasonable care in the formation of outlines and by observing the rule of position, conflict can generally be avoided.

There are in the list a few outlines to which no reference has been made in the preceding remarks. Most of these have been adopted because there seems to be something lacking in the old forms. Their use is not essential to the integrity of the scheme herewith presented.

LIST OF CONFLICTING WORD-FORMS, ETC

	a, an		can not
	account		come
	after		connect
	afternoon		connected
	afterward		connection
	annual		erroneous
	astonish		establish
	astonished		established
	astonishment		establishment
	beheld, behold		examine-ation
	but		expend
	calculate		expended
	can		expenditure

	follow		opportunity
	forenoon		or
	half		paid
	hereafter		principle-pal
	him		recollect
	himself		recollected
	infinite		recollection
	language		regard
	less than		satisfy
	my own		situation
	never		these
	no one		truth
	no, sir		until
	nothing		year
	of a		yes
	older		yes, sir

CAUSES OF HESITATION IN WRITING SHORTHAND

With the exception of the injudicious use of the principle of phrasing, which will be discussed in the next chapter, the greatest cause of hesitation in writing shorthand lies in the numerous unnecessary and illogical exceptions to the rules relating to the use of the strokes for R and L.

In the text-books the student is told to write initial R upward in all cases where it is more convenient than downward R, and then in turning to the shorthand exercises he finds such outlines as the

following: read, redeem, resume, retail, return, etc. He is instructed to write the R-stroke downward when preceded by an initial vowel, but is confounded by finding in the shorthand illustrations outlines like the following: arrange, arsenic, arson, artist, erroneous, ordain, oriental, etc.

In the use of the L-stroke the exceptions are still more bewildering. When L stands alone or commences a word the rule requires that it be written upward, but in writing over the exercises the student discovers many such outlines as these: lad, lament, laminate, lamp,

launch, led, link, lion,

load, log, London, sling, etc.

There is no reason why any of the examples just given should not be written according to the general rules for the use of R and L, thus:

read, artist, launch,

redeem, erroneous, led,

resume, ordain, link,

retail, oriental, lion,

return, lad, load,

arrange, lament, log,

arsenic, laminate, London,

arson, lamp, sling.

Some of these outlines may appear less handsome than the old forms, but that is

simply because the eye is not accustomed to them. After using them a little while it will seem strange that they should ever have been written any other way, and the great mental ease with which they are formed will amply compensate for any apparent loss on account of the extra stroke required in such words as led, redeem, return, etc.

The writer has been adopting these new outlines gradually, and he still retains the old word-sign for read. Any one making use of for read should adopt a new outline for the word write, which in its present form () would clash with the new form for read. Write may be repre-

sented by ´ or ˇ. By following the suggestions just given very much of the hesitation incident to writing a very difficult class of words will be removed. Of course there are many words which must of necessity be written contrary to rule, and these will always cause more or less hesitation, but the principle herewith presented reduces that hesitation to a minimum.

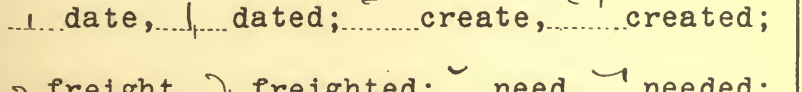
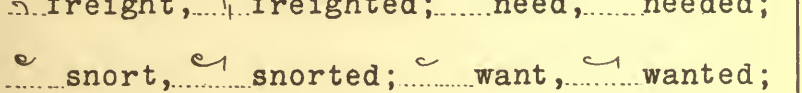
One of the most serious problems which confronts the student of shorthand, and one which contributes very largely both to the difficulty of writing and of reading, is the question as to the best way of indicating H. This problem has per-

haps been as great a source of contention between rival authors as any other one feature of the art of shorthand. Many ingenious devices aiming to improve upon the old methods of representing H have been published during the past thirty years, but it is doubtful whether the best of them is any better than the plan set forth in Graham's Handbook. The writer has therefore adopted Mr. Graham's rules, but has modified them by the addition of the following: When a word beginning with H contains but one additional consonant, it is to be written with the H-stroke in all cases where the junction forms an acute or right angle. The

principle is quite fully illustrated by the following examples: hip, heap, hop, hob, hub, heat, hit, hot, hate, hut, hat, hoot, heed, head, hood, hitch, hatch, hatchet, hedge, huge, hash, hush, hill, heel, haul, hale, hell, heath, hove, etc. It will often be found advantageous to write words containing more than two consonants in the same manner, thus: hotel, haphazard, haven, heaven, hammer, etc. Under this modified rule, a word which contains as its second consonant K, G or M is written with the H-tick, as: hack, hog, hem. N and NG

form an exception to the rule, it being more convenient to use the aspirate in connection with these strokes or to omit the H entirely; e. g.: hint, hunt, hand, hence, hang, hungry, hanker, etc. Most of these forms are longer than those commonly used for the same class of words, but they are unquestionably more legible. Mr. Graham writes for hip, for hob, for heat, etc.,--signs not at all suggestive of the words for which they stand. When written in full (hip, hob, heat), his forms can not be as rapidly executed as the outlines here recommended.

Another cause of hesitation in writing

is the unphilosophical method in general use of indicating the past tense of regular verbs whereby the form of the primitive word undergoes a change in order to produce the past participle. The following examples illustrate the old method:  date, dated; create, created; freight, freighted; need, needed; snort, snorted; want, wanted; wilt, wilted, etc. The form of the primitive word in all such cases should be preserved and the past tense indicated by simply adding the D-stroke as follows:  date, dated; create, created; freight, freighted; need, needed; snort, snorted; want, wanted;

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wilt,
wilted. These new forms are quite as easily written as the old, and through their use the element of hesitation in the writing of this class of words is entirely removed.

This completes the enumeration of the minor causes of hesitation in writing and reading shorthand. For a consideration of the most prolific source of these difficulties the reader is referred to the next chapter, entitled "Phrase-writing".

PHRASE-WRITING

The value of the principle of phrasing in promoting speed in shorthand writing is so generally recognized that no argument in favor of its use is necessary. While there can be no question that within proper limitations phrase-writing is conducive both to speed and to legibility, it is equally true that the injudicious use of this principle causes more hesitation in writing and difficulty in reading than all other hindrances combined. The purpose of this chapter is to point out some of the most flagrant in-

stances of the improper use of the phrasing principle and to suggest a few simple rules which will to a very large extent remove the causes of hesitation in the formation of phrases and at the same time render them perfectly legible.

In treating of the causes of hesitation in phrase-writing they have been divided into three classes:

1. The phrasing of unfamiliar words.

2. The indiscriminate use of ticks initially and finally to indicate the words a-n-d and the.

3. Unnatural phrasing; that is, changing the form of a word for the purpose of incorporating it into a phrase.

Passing by the first of these causes for the present, we come to the second cause, the indiscriminate use of ticks to indicate a-n-d and the. The authors of most modern text-books advocate the use of a tick written in the direction of or to indicate a-n-d, and a tick written in the direction of , or to indicate the. According to many authors, these ticks may be joined indiscriminately to preceding and following strokes; e. g.: and by the, and do a, and make a, the day the, etc. The hesitation caused by the mental effort required to determine in what direction these ticks must be written in order

to join a following stroke at the proper angle outweighs any possible advantage which may be claimed in support of their use. The examples just given are more rapidly and easily written with separate signs, thus: and by the, and do a, and make a, the day the.

The third, and undoubtedly the greatest, cause of hesitation in phrase-writing is ascribable to what may be called "unnatural" phrasing. A familiar example of this class of phrases, and one which well illustrates the point, is it has been. This phrase contains three elements, viz.: it, has, and been. The first two elements, and , join

naturally, but in order to make a junction between and it is necessary to turn the S-circle to the left of the , thus making an unnatural phrase. By reason of its frequent use, resulting in great familiarity with it, this phrase does not cause much hesitation, but it is safe to say that nine out of ten stenographers have at some time in their career experienced some difficulty, and consequent hesitation, in determining on which side of the stroke the S-circle should be turned in this and similar phrases.

As an illustration of unnatural phrasing carried to an absurd extreme, the following examples are taken from a popu-

lar phonographic dictionary: I shall therefore, it will therefore, until they are having, was it therefore, which are all having, which they are therefore, when it otherwise, you are not therefore. Perchance in the ages yet to come some genius may appear,--some Shakespeare or some Raphael of shorthand,--who will write with facility at high speed such phrases as these, and possibly read them when cold; but the world has not yet seen the feat performed,--not even by the author of the dictionary from which these specimens were taken, if we are to measure his capacity for phrase-writing by certain fac-

simile reporting notes of his printed some years ago in one of the leading phonographic magazines. When the man who invented these highly ingenious but utterly impracticable phrases forgets how to write them when following a speaker, the conclusion is irresistible that they were constructed for exhibition purposes only, and their use in the future should be restricted to the object for which they were devised and to which they have chiefly been devoted in the past,--to show the brevity of the system to which they pertain as compared with any and all other systems.

With the object of simplifying phrase-

ography so that hesitation in writing and uncertainty in reading shall be practically eliminated, the following rules have been adopted:

1. Phrase only familiar words.

2. Discard the indiscriminate use of ticks to indicate a-n-d and the.

3. Do not change the construction of a word-form for the purpose of making a phrase.

The first rule is so simple and the advantages of its observance so obvious that it requires no explanation.

The second rule is one of great importance. As has been remarked, the use of ticks to indicate a-n-d and the initially

and finally is the cause of much hesitation in writing. This is more particularly true in the case of a-n-d joined to a following stroke. To obviate this difficulty, the principle of indicating and by a tick, either initially or finally, should be abandoned. The often recurring and useful phrases, and the, and a-n, are exceptions to this rule, and may be written in the old way, as indicated. In all other cases and must be indicated by the dot, thus: and.

A and an may be joined to a following stroke at an acute or right angle, but must never be written horizontally or out of position; e. g.: a copy, a man,

a writer,
a year,
an hour,
a number,
a trial. It may be used finally in the case already noted (
and a-n), and in a few familiar phrases it may be used medially; e. g.:
as a matter of course,
in a short time,
in an hour,
in a year.

The must never be indicated by an initial tick. In all other cases it may be indicated according to the rules given in Graham's Handbook; e. g.:
and the,
at the,
are the,
for the,
give the,
of the,
on the,
or the,
suppose the,
in the matter, etc.

The third rule, which relates to "unnatural" phrasing, requires special con-

sideration. There are two kinds of unnatural phrases,--first, those in which the form of the first word is modified to indicate the succeeding word or words, and, second, those in which the forms of the individual words of which they are composed undergo a complete change. The following are familiar examples of the first class:.....at all times,.....at all events,.....in order,.....in reference, ...in our own, etc. Many of the phrases of this class are very useful, and they occur so frequently that little or no hesitation is experienced in writing them. In this case, therefore, a strict adherence to the rule is not desirable,

as it would preclude the use of a large number of phrases which have been universally adopted by phonographers; but by applying the rule to a reasonable extent one of the principal causes of uncertainty in phrase-writing will be removed. The following examples of phrases of the second class are taken from Graham's Handbook: all its, all their own, h-as it, h-as there, is it, is there, with it, with all its, with their own, etc. This method of phrasing can not be too strongly condemned. It is illogical in principle and unsafe in practice, and is one of the worst stumbling-blocks in the way of the

beginner. So far as it relates to this class of phrases, the rule should be strictly followed. Of course there is an apparent loss in its observance, on account of the few additional strokes required to write separate outlines, but this apparent loss is entirely overcome by the great gain resulting from the mental relief which one experiences in discarding a principle so productive of hesitation and uncertainty.

THE ACQUIREMENT OF SPEED

The shorthand magazines devote considerable space to a presentation of the views of numerous contributors as to the best means of acquiring speed in shorthand. One class of writers contend with much plausibility that all that is necessary is for the student to select an article of a thousand or fifteen hundred words, and, after putting it into the best shorthand at his command, to write and rewrite it from dictation until he attains the highest rate of speed of which he is capable. Another class of writers advocate, with equal plausibility, the writing (from the dictation of kind and indulgent friends) of such works as Macaulay's History of England and Gibbon's Rome, with an occasional chapter or two from Plutarch's Lives by way of relaxation. The best method of practice is probably that which combines in reasonable proportions these two plans, with the modification of selecting for both classes of dictation the kind of matter which the student is likely to encounter in actual work when he becomes a practical stenographer. The first plan men-

tioned is particularly effective in producing a high degree of manual dexterity, while the second cultivates mental alertness and provides a fund of general information, without which the reporter, no matter how proficient he may become as a note-taker, will never be more than a mere machine.

If the student, at the outset, will adopt the simple method of writing advocated in this book (not necessarily adopting the specific modifications herein presented, but yet following the general line of simplification recommended), he will find much less difficulty in acquiring verbatim speed than he would encounter by a strict adherence to the brain-racking incongruities of the textbooks.

Finally, no one should allow himself to be persuaded that there is any "speed secret" now on the market which will obviate the necessity for hard and persistent practice in order to attain that high rank in the profession which is the goal of every conscientious shorthand student's ambition.

SELECTED MATTER AND SHORTHAND NOTES

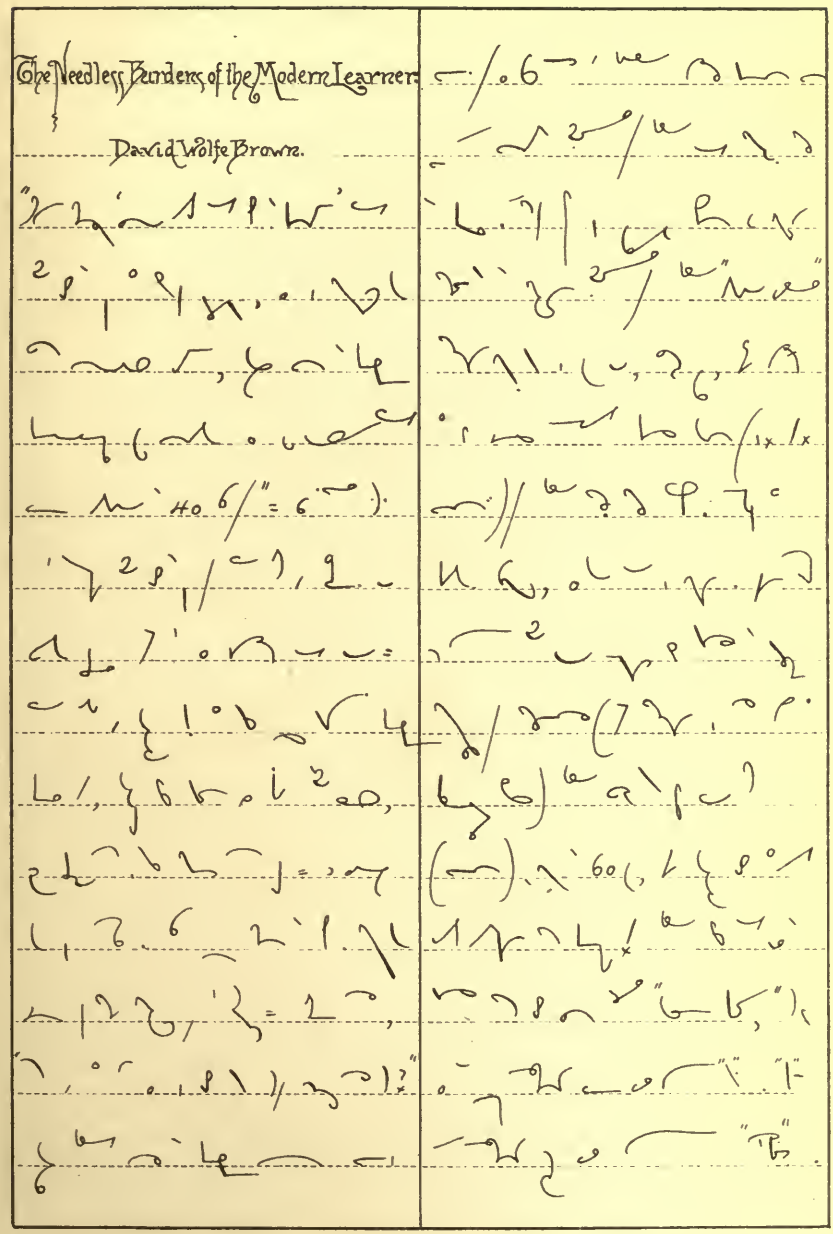
The seven pages next succeeding are devoted to shorthand written by the author for the purpose of showing the practical application of the suggestions and modifications presented in this work. The subject matter consists of extracts from a very valuable article by Mr. David Wolfe Brown, entitled "The Needless Burdens of the Modern Learner," which appeared in the January number of The Stenographer, and the use of which has been kindly granted by the editor of that magazine and by Mr. Brown. The key to these notes begins on page 63.

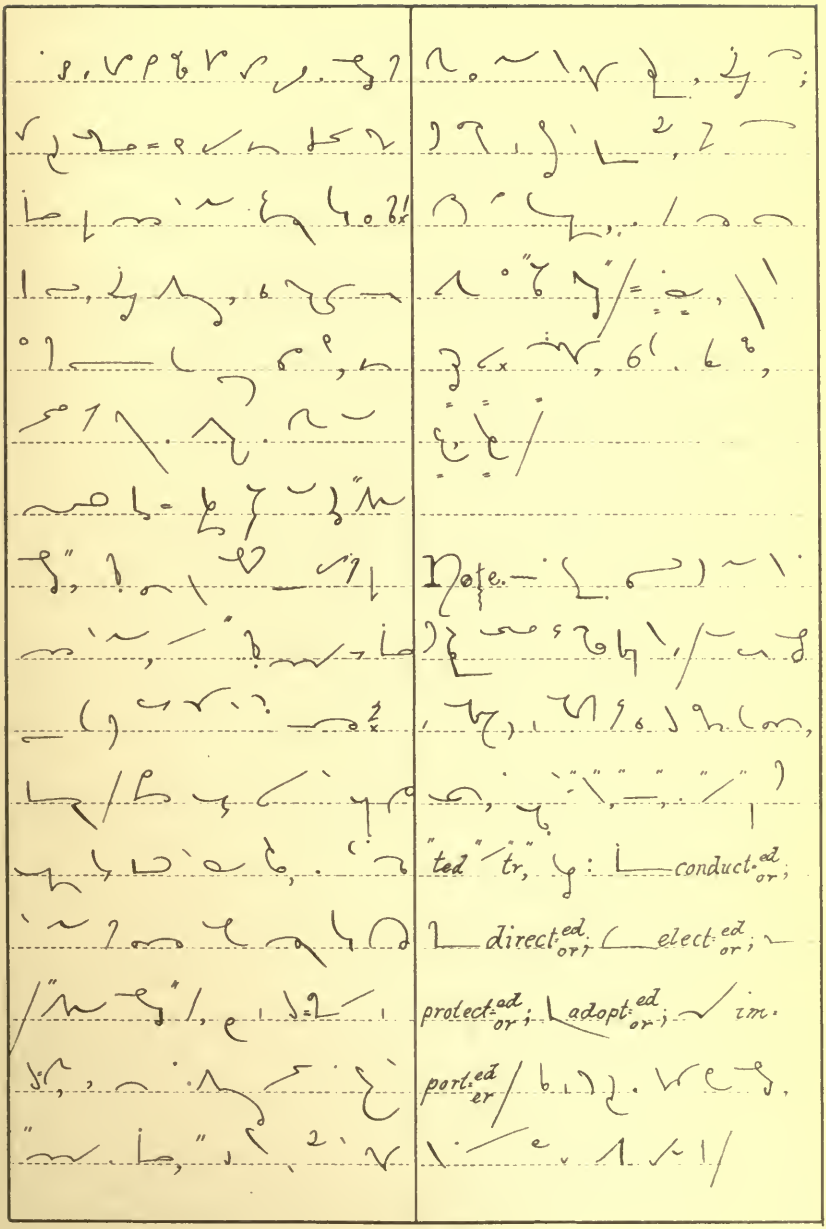
To show the application of this simplified method to actual reporting, there is exhibited on page 62 a reproduction of some fac-simile notes taken from the note-book of the author. The key appears on pages 75 and 76.

With this feature "The Missing Link in Shorthand" is brought to a close, and with the hope that he has given to the learner the means of lightening his labor in the acquirement of a practical knowledge of shorthand, the author now gives way to his contributors. (See page 77 et seq.)

The Needless Burdens of the Modern Learner.

David Wolfe Brown.

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A Page from the Note-Book of Samuel C. Dunham.

THE NEEDLESS BURDENS OF THE MODERN LEARNER

David Wolfe Brown

"Surely there must be 'something rotten in the State of Denmark' when the shorthand student of to-day is expected to absorb, as a preparation for mere amanuensis work, vastly more of text-book technicalities than Murphy has found necessary in all the difficult reporting of forty years."--World's Congress Essay.

I PITY the shorthand student of to-day. When I see him struggling under heavy tasks of which I, as a learner, knew nothing--when I find him faithfully doing his best to master bewildering text - book technicalities which, if they had been placed before me as the condition of shorthand success, would have disheartened me and possibly broken me down--would certainly have added months and years to my term of study, and probably have shut me out from the profession to which I aspired--I ask myself, "Why should his lot, as a student,

be so much harder than mine was?" For years I have seen the mass of text-book matter growing and growing. As this has gone on, I have not seen learners become more accurate or more rapid shorthand writers. I have seen new abbreviating principles of dubious and controverted utility added to this or that "system" without approval from the great body of professional shorthand writers. I have seen "reporting word-signs," formerly numbering but a few hundred, swelled to thousands, with which the learner is told he must "acquire the utmost familiarity." (A. J. Graham.) I have seen phrasing principles analyzed and codified with terrifying elaboration, as if, in a practical and largely imitative art like shorthand, nothing could be learned except by means of abstract propositions. Phraseograms (of which formerly a modest list of a dozen pages sufficed) I have seen multiplied, by at least one author (Graham), to the number of sixty thousand, which the faithful student is urged to "write repeatedly from dictation!" I have seen placed in the hands of almost every student some ponderous "phonographic dictionary," so "complete" as not to omit extremely difficult words like pay and doe or extremely useful words like mundivagant and hippocentaur! And lest

the learner should acquire some independent ability to apply word-building principles for himself, he is urged by one author to consult this vade mecum "for the form of every word about which he is not certain," while another author (Elias Longley) solemnly insists that the study of his dictionary is "as important as the study of the Reporter's Guide."

As the simplicity of the art has thus given place to complexity, as the learner's task has been thus unreasonably and cruelly enlarged, I have seen the natural results ensue. The failures among would-be shorthand writers have grown proportionately more and more numerous; the time required for even moderate success has doubled, trebled, quadrupled; a high degree of reporting skill has been placed beyond the reach of all except a favored few--men and women of rare talents, coupled with unconquerable tenacity of purpose, and even these few succeeding most often by breaking loose in some measure from text-book trammels, and flouting the advice of authors who prescribe for struggling students tasks which they themselves, "veterans" though they be, have never mastered.

Must this thing go on forever? Is phonography never to be what its original promulgators intended it should be--an

art for the people? Is its practice to be confined to persons having exceptional qualifications of mind and hand? I do not believe it. I think I see signs that a revolution has already begun, by which phonography is to be first simplified and then popularized--simplified not merely by easier methods of presentation, but by sloughing off the excrescences which have overgrown it--by throwing to the winds many of the so-called "improvements" over which rival tinkerers have so fiercely contended--by reducing grammalogue-lists and phrase-lists to a minimum, and by laying voluminous "shorthand dictionaries" on the shelf, substituting for them such a thorough drill on rudimentary word-building principles as shall teach every student to do his own phonographic thinking.

But "needless burdens" must be stated in plain, explicit words--not in the form of an undiscriminating growl, for the mere growler can never rise to the dignity of a reformer. To begin at the beginning, one difficulty which the shorthand student of to-day must grapple with before he even begins the study of his chosen art is the difficulty of deciding (necessarily in a blind, incompetent, haphazard way) the conflicting claims of rival systems. Why this conflict and ri-

valry? Because no one of the system-makers or system-mongers is willing that the learner shall acquire simply those well-tested and all-sufficient principles of the phonographic art which have been accepted by the common judgment of all competent phonographers. On the contrary, each would-be leader of the confiding student exalts into undeserved importance certain isms of his own invention or adoption, which he insists are essential to stenographic success, and which he advocates the more vehemently because other would-be leaders are claiming equal or superior value for their peculiar and opposing isms.

And under the present circumstances, whichever "system" the learner may select, it must be encumbered with features which are the subject of differing opinions and which are used by only a limited number of phonographic writers. Every student, nolens volens, must learn, along with matter which represents the universal thought of the shorthand profession, other matter representing the thought of only a clique or a sect; matter the value of which is yet in controversy; matter which is passing through the stage of experiment (if indeed experiment by unbiased writers has not decided against it); matter which is at best of only partial

adoption, opposed by large numbers of shorthand writers as earnestly as it is advocated by others. Here is one burden (great, but not the greatest) imposed upon the modern learner: Having settled the choice of a system, he must master, not only the indispensable and generally-accepted features of the art, but, besides all these, a mass of controverted and experimental principles or expedients, sanctioned by one author, rejected by others. And this, too, notwithstanding each of the leading authors (Isaac Pitman, Benn Pitman, Graham, Munson) has admitted in cold print the ample sufficiency of the art, minus the boasted "improvements", for every reporting purpose. Surely this burden of the learner--the necessity of carrying on his back or around his neck the mere isms of his selected author--is a needless one, though at present unescapable.

Amid this wrangling of factions, if any man cares to know where I stand, he is welcome to the information. I have adopted Isaac Pitman's Ninth Edition, which at the time of its approval by the Phonetic Council all phonographers in England and America cordially accepted. This Ninth Edition includes the most useful parts of every "improved" system

which has since been put forth; it gives to every such "system" the vitality and reporting capacity for which loudly-vaunted "improvements" too often receive unmerited credit. But I have not clung to the Ninth Edition as faultless, complete, and unchangeable, like a revelation from Heaven. I have added to it, not "individual innovations" of my own, but every improvement which, since the action of the Phonetic Council, has received (though not by any formal vote) the general approval of all practical writers. I have welcomed every device which constitutes a part of all modern phonographic systems. In this way, for instance, I engraft upon the Ninth Edition the f and v hook with its accompanying enlargement of the shn hook, and also the lengthening of curved consonants to add tr and dr. While I thus incorporate into my system every improvement which by the verdict of the reporting profession at large has established its right to live, and while I exclude from my system every innovation which is as yet merely individual, experimental, and of but partial adoption, do I not build upon broad and catholic ground, above the miasmatic air of sects and cliques, a platform solid and strong, upon which every phonographer desiring to attain "unity" in the

only practicable way may firmly stand? This is no personal platform. Those who may stand on it need wear no man's collar. If "unity" is to be postponed till the world bows to a "standard" prescribed by a single mind, the day of "unity" will never dawn.

If, standing on this platform, I am to be charged by Mr. Longley and others with writing an "antiquated system"--if any of the wrangling stenographic factions should fling at me the epithet "old fogy", I retort: "Gentlemen, the innovations you are undertaking to introduce upon your own personal responsibility may be of great value in your eyes, but they have not become a part of catholic, cosmopolitan phonography. You can not even agree among yourselves. The value of each one of your proposed "improvements" is still controverted, ably and earnestly controverted; no one of them has passed from the stage of experiment into that of general adoption. I agree heartily with each of you--in condemning the "individual innovations" of the others! Stand back, then, with your dubious "improvements", as to the merits of which you can not agree, and which, after years of advocacy and experiment, have failed to demonstrate to the profession at large their right to exist. Cosmopolitan short-

hand has no room for the hobbies of individuals. Remove your needless obstructions from the pathway of learners. Go on, if you will, with your experimentation and agitation; make converts, if you can; bring the whole world, if possible, to your way of thinking. But do not assume that your case is won, while the issue is still in controversy; and do not force upon learners what has not yet become a part of the phonography of the world.

Eliminating from the curriculum of the student all controverted and merely experimental principles, how long a step we take for his relief! If this work of elimination gave us no other gain than reducing by almost one-half the number of the ever-puzzling "hooks", how much we thereby lessen the pupil's liability to get "muddled"! Surely abbreviating rules must have been multiplied unduly when a distinguished text-book maker finds occasion to apologize for his inability to apply his own rules in following a speaker! I refer to the fac-simile notes of Mr. Elias Longley (Shorthand Review, August, 1892), in connection with which the writer confesses that the notes "are not written exactly in accordance with his Reporter's Guide," but pleads the excuse that "in the haste of following a speaker

one can not always conform to his own rules!" Why coldly frame in the library rules which ooze away in the heat of actual work? Must the tyro waste his time and strength in trying to acquire rules which are "too many" for his teacher, and this teacher, too, a gentleman who announces himself in his advertisements as having been "for twenty-five years a practical verbatim reporter and teacher of the phonographic art?" The sad day has come when shorthand students are expected to acquire more than the authors of their chosen text-books have mastered! "Ye lade men with burdens grievous to be borne; and ye yourselves touch not the burden with one of your fingers."

Another burden of the shorthand student must not be forgotten. Too many of the "reporting expedients" which he spends months in acquiring tempt him to seek brevity by dubious and perilous methods. Expedients admitted to be sometimes dangerous (the danger needing to be recognized and guarded against in the midst of actual note-taking) are recommended to the student, and he is expected to apply them, with no guide but his own inexperience.

. . . .

The student who follows such instructions toils to learn rules and expedients

which are highly useful in every case--except where he may discover from the context at the moment of writing that they must be avoided as dangerous! Do careful, conscientious reporters, whose professional capital is their character for accuracy as well as speed, who make records on which property and reputation and life in many cases depend--do such men indulge in hazardous "reporting expedients", trusting to some happy inspiration to give warning of the danger at the moment of writing, or "trusting to memory and the context" to carry them through when the ordeal of reading comes? It can not be. Such men know that the hurry of note-taking allows no time for the detection of stenographic pitfalls, and that methods of writing which are sometimes unsafe must be avoided always. "Reporting expedients" which, to save a pen-stroke or a pen-lift, would make the reporter's record the plaything of "memory and context," do not belong to the shorthand of practical life as written by practical, painstaking, conscientious men; they are simply a species of book shorthand, of which the modern learner is the victim, and which makes more heavy his "needless burdens".--The Stenographer, published by Francis H. Hemperley, Sixth and Chestnut streets, Philadelphia, Pa.

NOTE.--The foregoing selection was written by the author of this book, in accordance with the modifications advocated by him. In one or two instances he inadvertently used a novelty with which he has been experimenting for some time, namely, the lengthening of P, K, and Ray to add either "ted" or "tr"; for instance: conducted-or, directed-or, elected-or, protected-or, adopted-er, imported-er. It is a very useful and apparently safe expedient, but the writer is not yet ready to recommend it.

PAGE FROM NOTE-BOOK OF SAMUEL C. DUNHAM

Have you any suggestions to make as to any different or better method of supply or distribution of the Record? I have not. I have been so busy since I have been connected with the office, in the preparation of volumes for publication and in carrying them through the press, that I have not been able to give much attention to the body of beneficiaries, and it would be a little--I would have to have the co-operation of Members of Congress, I imagine, to make any intelligent examination of it.

Do you not think it would be well, by some such process as this, to ascertain whether these valuable books are being wasted or properly distributed--communicate through the Postoffice Department with every postmaster to whose office these books go, letting the Postoffice (Department) make it official from them, and let the postmaster make inquiry as to whether these books are being received by the parties designated, and if not, by whom they are received, and whether sets are being kept intact and together--don't you think that would be a good idea? I think it would.

The impression obtains that the list of names furnished by Members of the 47th Congress is kept secret by the War Department. Is this true? No, sir. I regard the list of beneficiaries in any particular district---

(Extract from statement of Maj. George B. Davis, U.S.A., Chief of the Board of Publication of the Official Records of the Rebellion, before the Committee on Printing of the United States Senate, April 22, 1891.)

SHORTHAND CONTRIBUTIONS

AND

FAC-SIMILE REPORTING NOTES

SHORTHAND CONTRIBUTIONS AND FAC-SIMILE REPORTING NOTES

The remaining pages of this volume are devoted to the presentation of an exceedingly interesting and valuable collection of contributions relating to the subject of shorthand and shorthand reporting from the official reporters of Congress and other stenographers of national reputation, followed by an exhibition of fac-simile reporting notes taken from the note-books of three of the foremost stenographers in the United States.

The contributions, all of which appear in the handwriting of their respective authors, and which have been specially prepared for this work, begin with a specimen of the writing of Mr. D. F. Murphy, who has been connected with the Senate as one of its reporters since December, 1848, and who since March, 1873, has been the Official Reporter of Debates for that body. The key to his notes appears on page 110.

The next contribution, entitled "Mental Processes of Shorthand Reporting," is by Mr. Theo. F. Shuey, who has been a

member of the Senate corps since December, 1868, and since the death of Mr. J. J. Murphy, in 1874, the Principal Assistant of Mr. D. F. Murphy. The key to his notes is given on page 111.

The third article, entitled "The Requirements of a Reporter," is from the pen of Mr. E. V. Murphy, who has been associated with his brother for 34 years in reporting the proceedings of the Senate. The key to his notes will be found on page 113.

In the fourth contribution Mr. H. J. Gensler, a member of the Senate corps since 1866, gives a list of phrases used by Senate reporters, which will be found very convenient in parliamentary reporting. The key appears on page 114.

"Rate of Speaking in the Senate" is the title of the next article, furnished by Mr. Dan. B. Lloyd, who joined the Senate corps in the fall of 1877. The key is given on page 116.

The contributions from the Senate reporters are brought to a close by an article on "The Difficulties of Verbatim Reporting," by Mr. Milton W. Blumenberg, who became a member of the corps at the beginning of the present year, and who is the youngest stenographer connected with the official reporting of Congress. The key to his notes is given on page 117.

Mr. David Wolfe Brown, since 1864 one of the Reporters of Debates of the House of Representatives and since the death of Mr. McElhone, in June, 1890, the senior member of the corps, leads the contributors from the House end of the Capitol with a letter in which he gives some valuable suggestions and cautions to young phonographers, a key to which appears on page 120.

The next contribution is entitled "A Composite Shorthand System," by Mr. John H. White, who was appointed to a position on the House corps in 1878 by Speaker Randall. The key to his notes is given on page 123.

Mr. Andrew Devine, for 11 years an Official Stenographer to Committees of the House of Representatives, and since 1885 a member of the corps of Official Reporters of Debates for that body, next gives an interesting letter in which he states some facts not generally known about the invention of the talking-machine. The key begins on page 124.

"The House of Representatives" is the title of the contribution of Mr. A. C. Welch, for two or three years an Official Stenographer to Committees of the House of Representatives, but since August, 1888, a Reporter of Debates. The key to his notes will be found on page 127.

Mr. Fred Irland, the junior member of the House corps, who received his appointment in 1890, contributes an article on "The Use of the Phrasing Principle." The key is given on page 128.

Mr. Geo. C. Lafferty, who has been an Official Stenographer to Committees of the House of Representatives since April, 1886, next furnishes a sketch entitled "The Joys of an Official Reporter to Committees," the key to which is presented on page 130.

The contributions from Congressional reporters conclude with a few words on "Committee Reporting," by Mr. W. J. Kehoe, who became an Official Stenographer to Committees of the House in 1888. The key to his notes will be found on page 131.

Following this splendid collection of autographic shorthand, which embraces a contribution from every official stenographer in both branches of Congress, we have a letter from Mr. E. D. Easton, the official stenographer of the Guiteau and Star Route trials, but now retired from the active pursuit of the profession, in which he tells who were "The First Users of the Graphophone." The key to his notes is given on page 133.

This feature of the stenographic exhibit is completed by a communication from

Mr. Eugene Davis, one of the most accomplished stenographers in the country, and formerly reporter of the New York Associated Press on the floor of the Senate, in which he describes the methods of press reporting in that body. The key to his notes appears on page 135.

We next present a page of the reporting notes of Mr. Charles Flowers, of Detroit, Mich. Mr. Flowers was for many years the leading court reporter of the West, and acquired a national reputation as the most accomplished exponent of Graham's Standard Phonography in the world. He was the father of the law providing for stenographers in the courts of Michigan, and was appointed official stenographer of the Recorder's Court of Detroit in 1869, which position he held until 1880, when he resigned to take up the practice of the law, in which profession he has attained eminent success. The page of Mr. Flowers' notes given herewith is from his report of the argument of Hon. Wm. C. Maybury in the case of The People vs. Hugh Peoples, a noted murder trial which occurred in Detroit in 1881, and in which Mr. Flowers assisted Mr. Fred Irland, the official stenographer of the trial. The key is given on page 139.

Following the notes of Mr. Flowers is a page of the reporting notes of Mr. Geo.

N. Hillman, the accomplished official stenographer of St. Paul, Minn. Mr. Hillman has been actively engaged in court and legislative reporting in Minnesota since 1874, where he has attained an enviable reputation for rapidity and accuracy. The key to his notes appears on page 141.

This work is brought to a close with a page of the reporting notes of the late Joseph E. Lyons, who was probably the most rapid writer of beautiful shorthand that ever lived. As this remarkable stenographer was but little known outside of the State where he practiced his profession, it is thought that a brief sketch of his career may prove of interest. He was born in the city of New York August 23, 1857, and graduated at the age of 13 from the Moore Street Grammar School, and immediately went to work in the General Offices of the Erie Railway Company, where he took up the study of Graham's Standard Phonography. He made very rapid progress, and at 15 years of age became the assistant private secretary to Mr. Blanchard, at that time the Vice President of the Erie Railway Company. Two years later he entered the service of the eminent law firm of Man & Parsons, as the assistant of Mr. Eugene Davis, at that time one of the foremost

law stenographers of New York, who has kindly furnished the following tribute to his memory:

"It is quite safe to say that in the making of shorthand notes no human hand was ever more artistic or skillful than that of Joseph E. Lyons. It was my good fortune to secure him as an assistant when I had my office with Messrs. Man & Parsons, a leading law firm of New York City. The work of the office was heavy, and having as well an outside business, I needed some one to read and transcribe notes, and found that he could read mine practically as well as his own. He left his former employment with regret, but in obedience to a strong ambition for the stenographic profession and with a desire to secure a class of work that would constitute a training for it. Although at the time only 17 years old, he wrote very beautiful shorthand notes, and from the ease with which he handled his pen it was clear that with proper experience he had in him the making of a great shorthand writer. After some experience in note-reading, so that the varied and technical terminology of the law became quite familiar to him and the corresponding variety of stenographic outlines had found thorough lodgment in his mind, he began to relieve me of the routine work of the

office. Thus he grew by degrees into taking notes of occasional hearings in the office, and finally to taking "references" as they offered, with, for his age, wonderful ease and facility, always maintaining a high order of artistic excellence in his notes.

"For one so young he had done a great deal of good reading, having in mind at all times the gradual and complete preparation, not of his hand alone, but as well of his mind, for the highest attainable standard in the line of the profession which he loved. He was possessed of a rare combination of enthusiasm and common sense, and had in an unusual degree the faculty of making and keeping friends. When, owing to failing health, he was obliged to seek another climate, it was clear to all who knew him that, should his life be spared, he would become widely known and admired in his profession. His success in his new field shows that he continued to bear in mind that high standard of excellence which in early youth he had set up for himself. By his untimely death the stenographic profession lost one of its brightest ornaments."

In the summer of 1876, on account of ill health, Mr. Lyons was forced to seek a milder climate, and removed to Minneap-

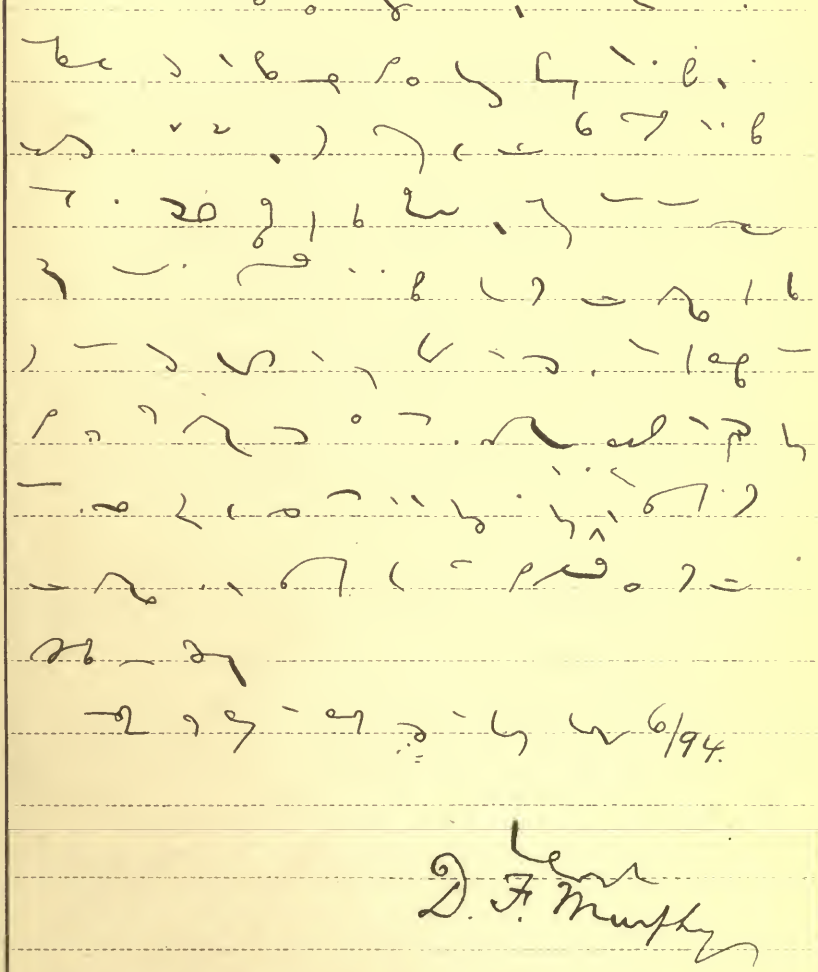
olis, Minn., where, in the following October, he was appointed official stenographer of the District Court. At that time he was suffering from incipient consumption, and it was thought by all who knew him that he could not live a year; but he lived long enough to write nearly half a million folios of the most beautiful shorthand the author of this sketch has ever seen and to accumulate a modest fortune of $30,000. On many occasions he gave evidence of his ability to write over 250 words in a minute. The writer once timed him while he was taking a charge to the jury by Judge Koon, probably the most rapid speaker in Minnesota, and a careful count showed that he had written at the rate of 267 words a minute for three consecutive minutes. His reporting notes always exhibited wonderful uniformity, and he would write for days without a pen-slip or erasure appearing in his work. When pressed by a rapid speaker he wrote small and compact notes, and he possessed the rare faculty of grouping clauses,--the grasping of groups of words by the "handful", to use Mr. Irland's expression. This peculiarity, which contributed greatly to the legibility of his writing, is strikingly exemplified in the last four lines of his notes presented herewith. His speed in

longhand was marvelous, it being no unusual thing for him to write 26 folios in an hour from his notes with a stub-pen, and on one occasion he wrote from dictation, on a fair test, 63 words in a minute in good, legible longhand.

After more than eight years of service in the courts of Minnesota, he succumbed to the disease with which he had battled from the time he left New York, and died in Minneapolis, in February, 1885, at the early age of 27. All things considered--his youth, his opportunities, his always precarious condition of health--he was probably the greatest stenographer that ever lived. The specimen of his writing given on page 109, which has been reproduced without reduction, was taken from his notes of the argument of Hon. John W. Arctander in the impeachment trial of Judge St. Julien Cox, in the Legislature of Minnesota, in November, 1881, which he reported in connection with Mr. Geo. N. Hillman, a page of whose notes is given elsewhere. Mr. Arctander is an exceedingly rapid speaker, and it is safe to say that the notes were taken at the rate of 200 words a minute. The key is given on page 143.

Extract from Speech of Senator Harris.

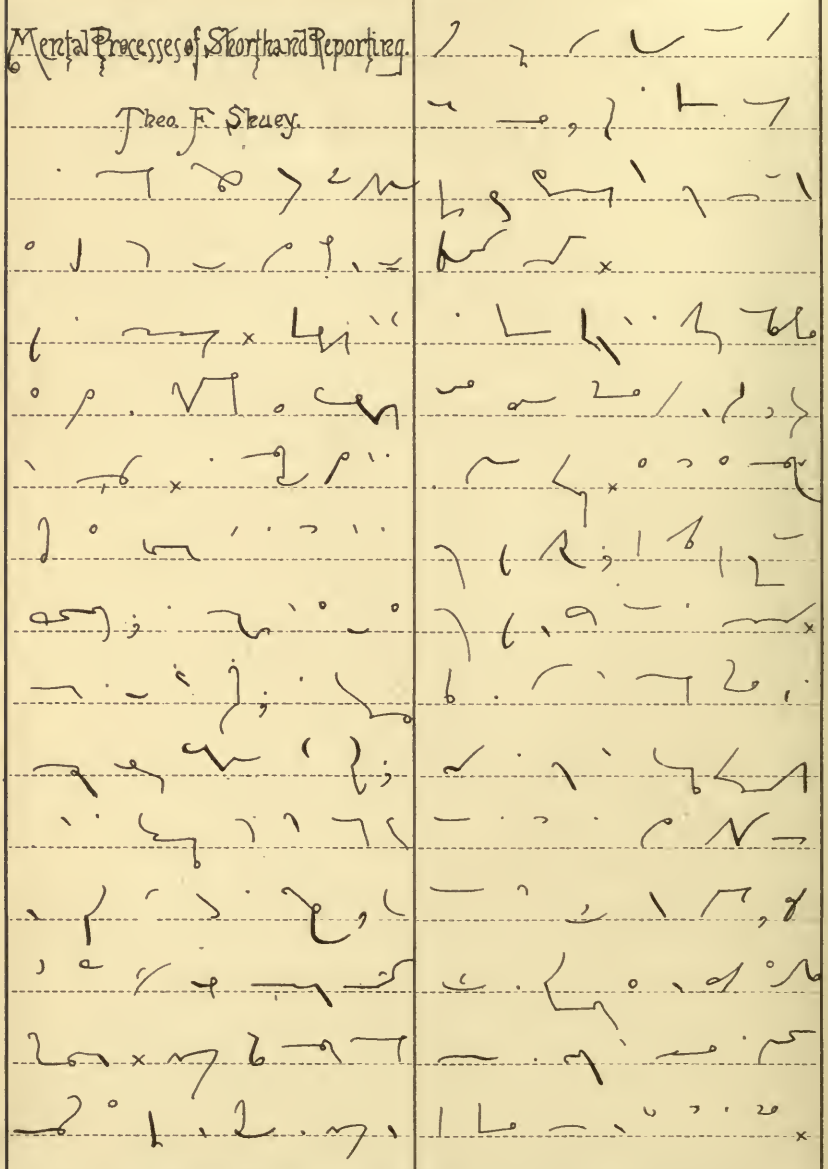
D. F. Murphy

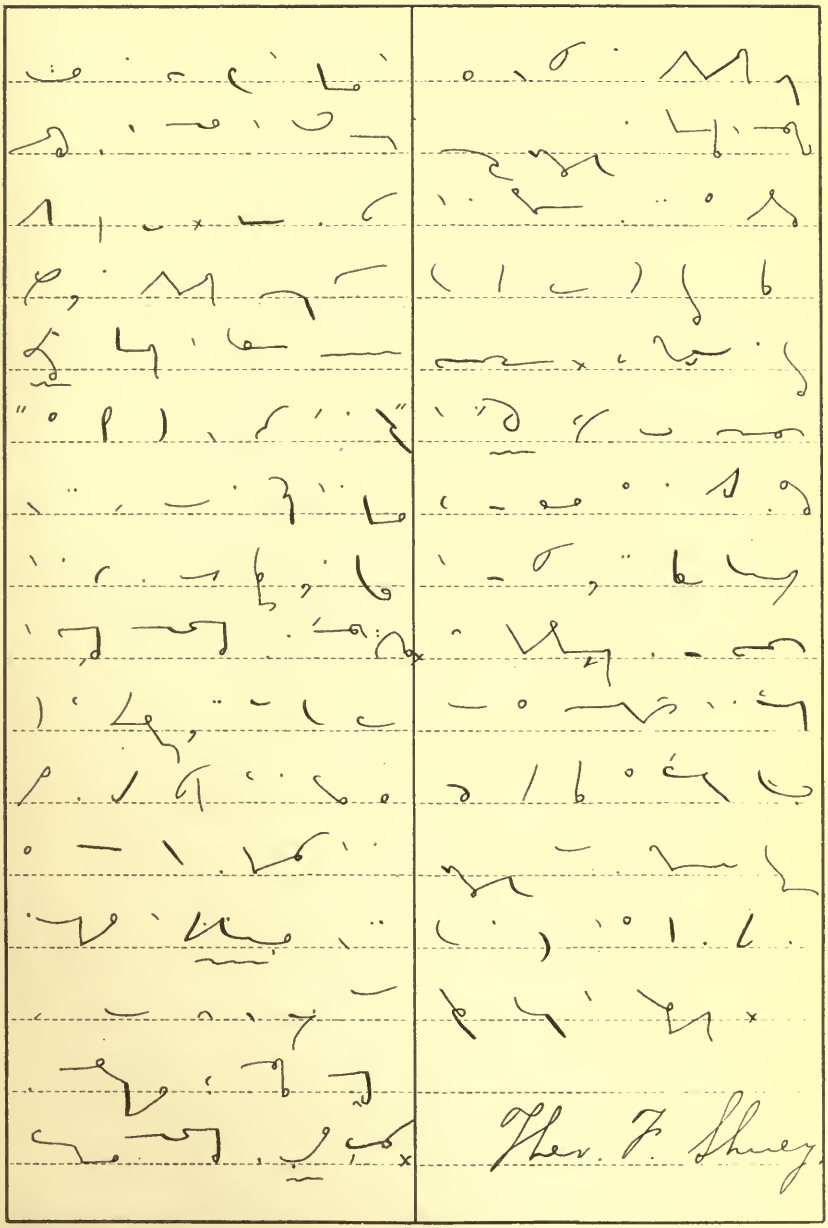


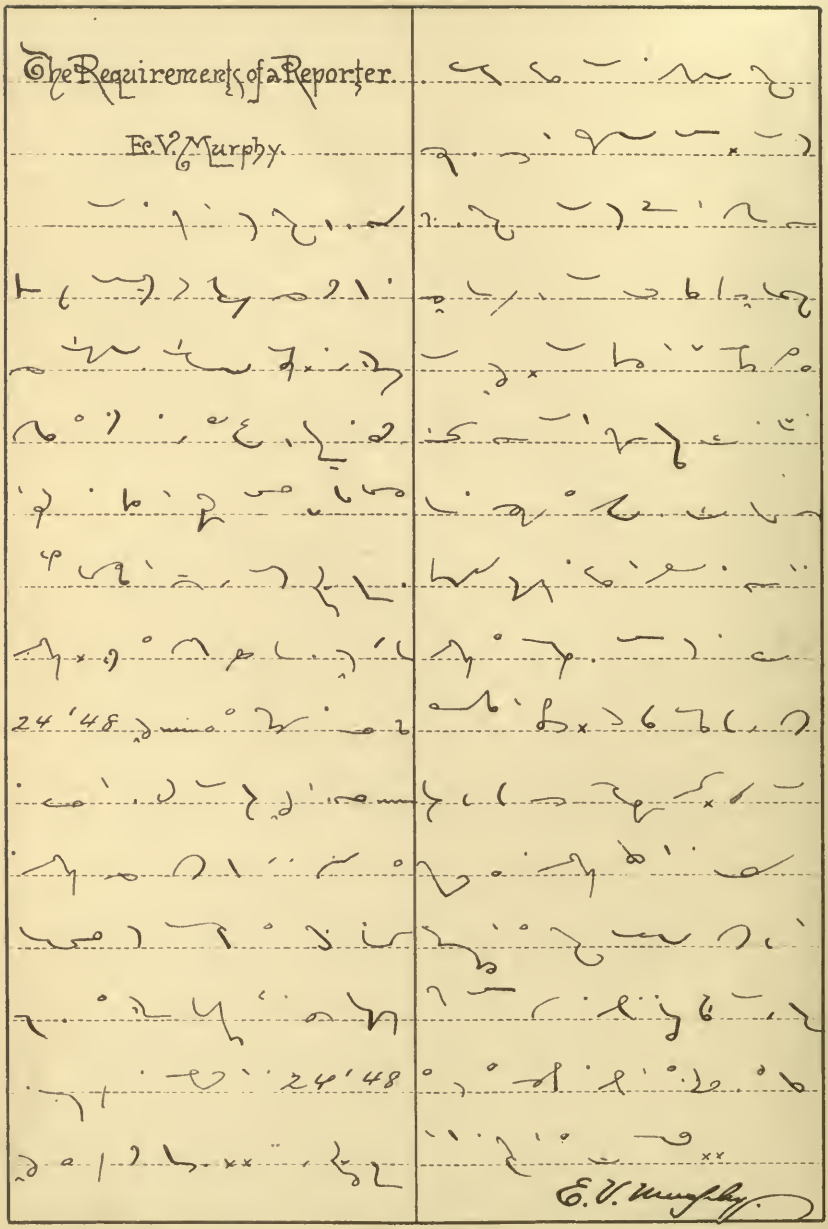
D. F. Murphy

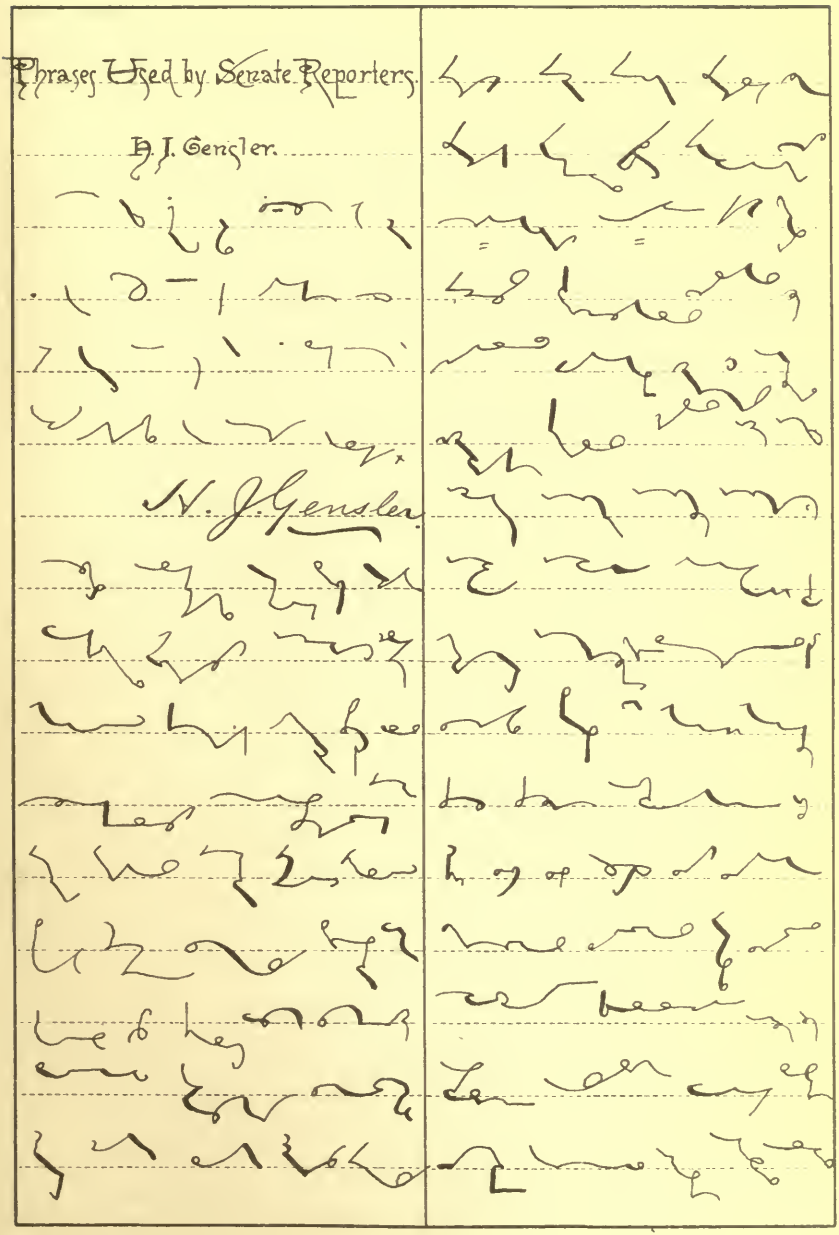
Mental Processes of Shorthand Reporting.

Theo. F. Seuey.



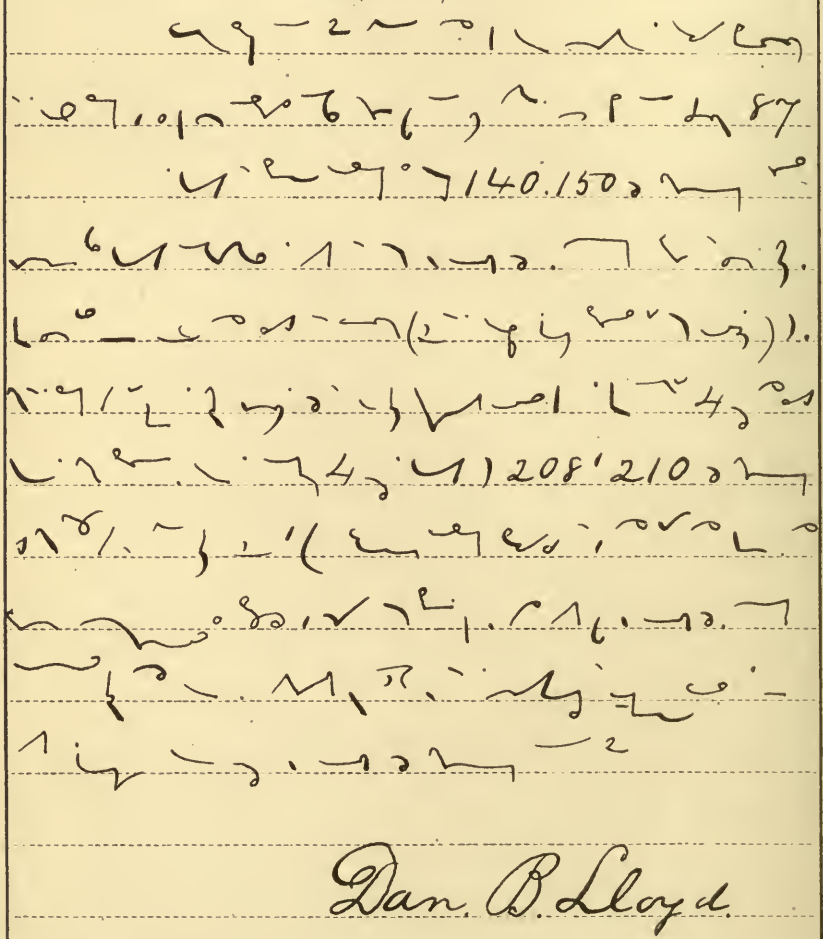



The Requirements of a Reporter.
E. V. Murphy.
E. V. Murphy


Phrases Used by Senate Reporters
H. J. Gensler.
N. J. Gensler

Rate of Speaking in the Senate.

Dan. B. Lloyd



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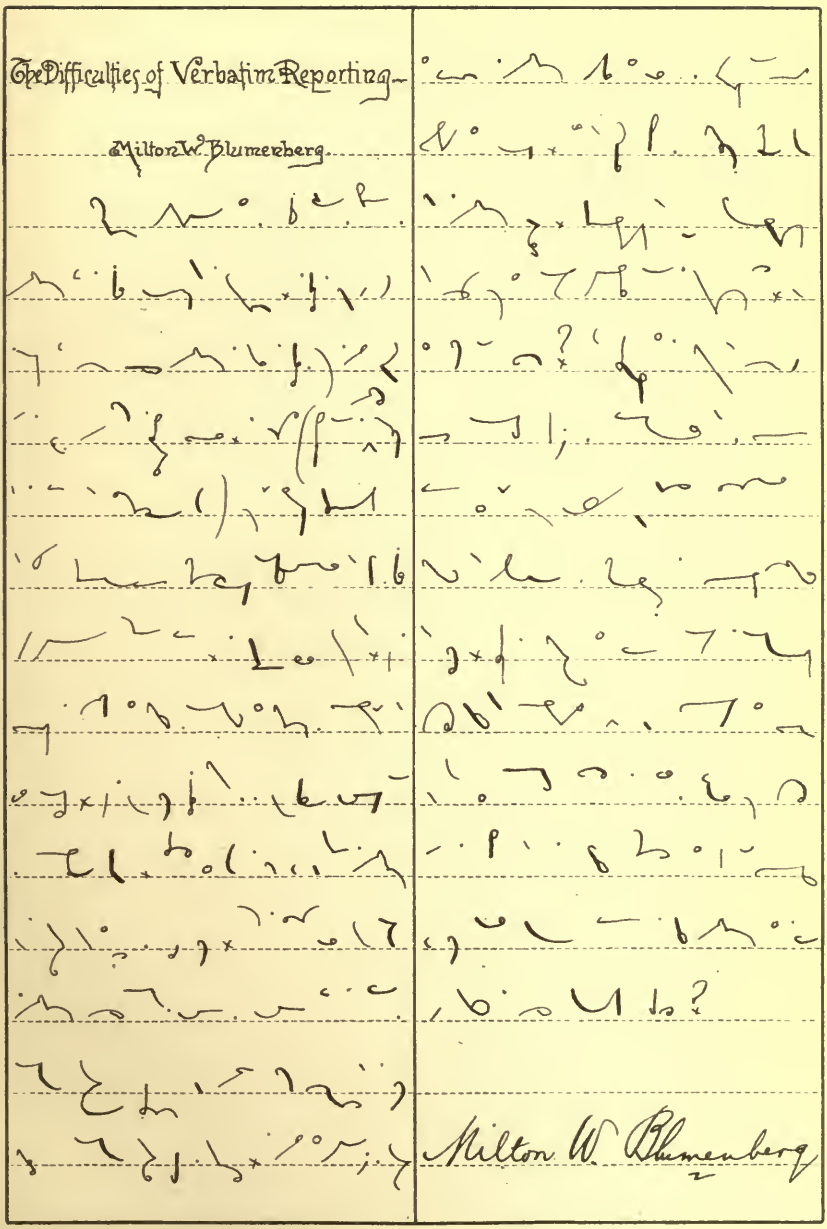
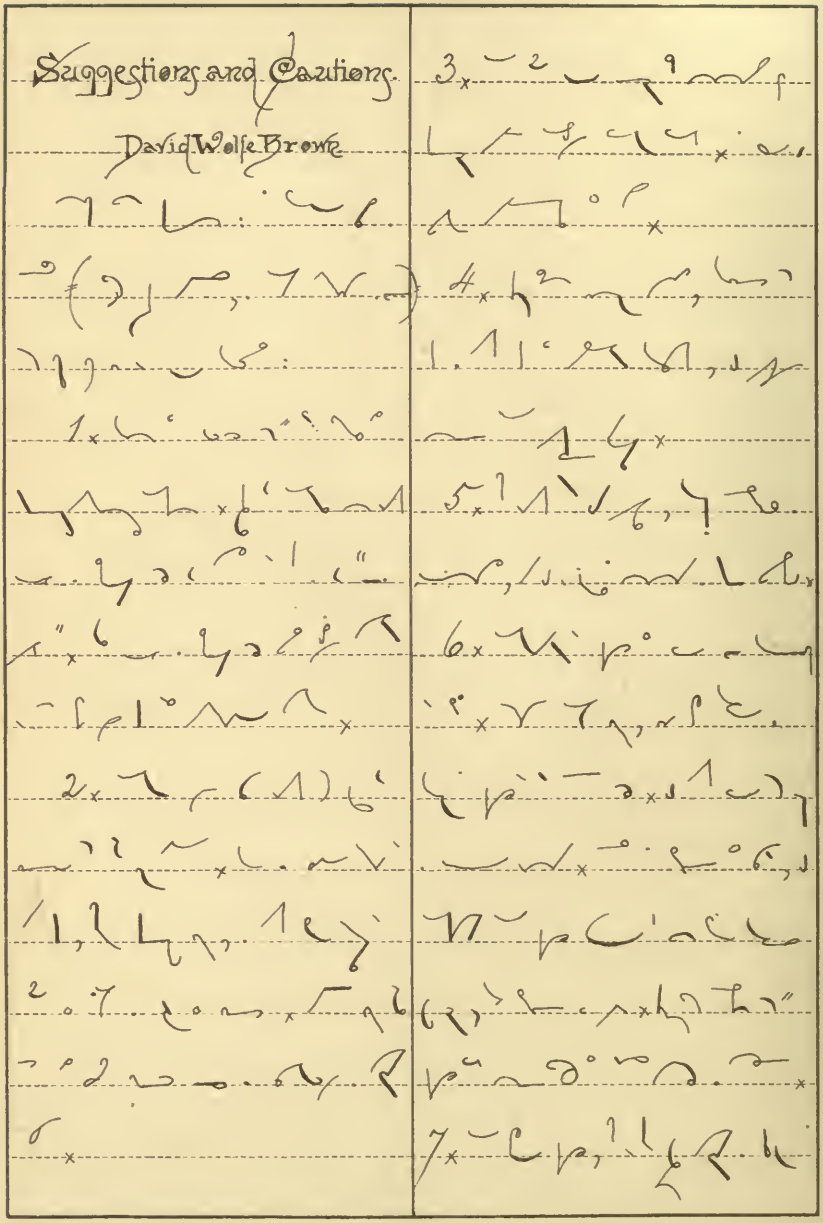
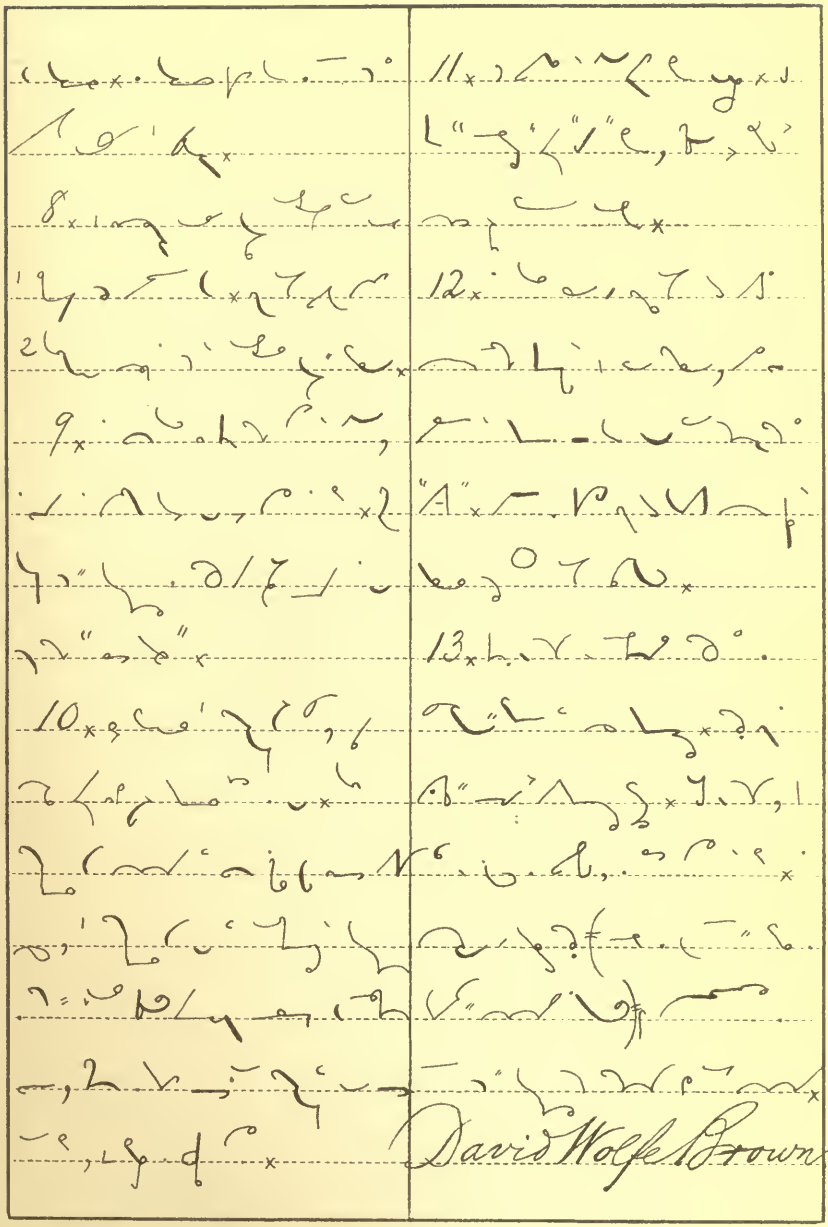
The Difficulties of Verbatim Reporting.

Milton W. Blumenberg




Suggestions and Cautions.
David Wolfe Brown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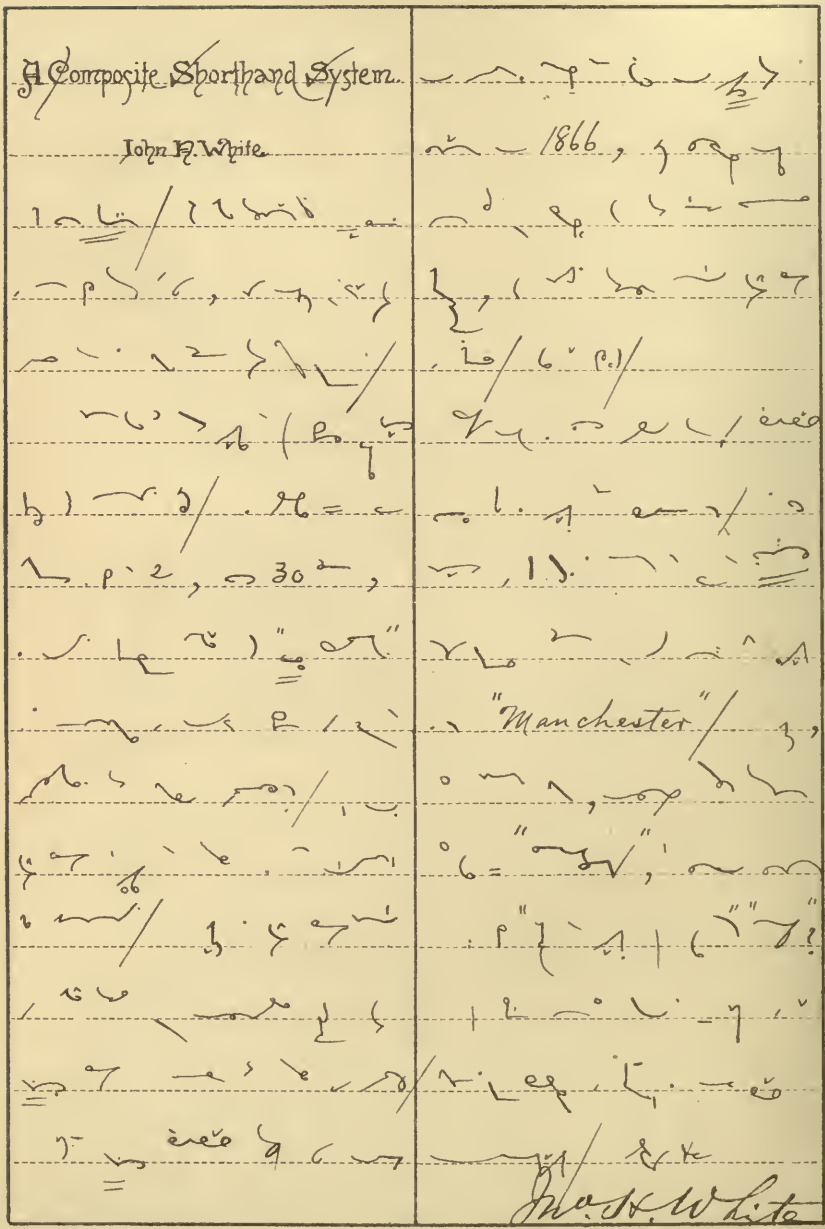
A Composite Shorthand System.
John H. White
1866,
"Manchester"
John H. White

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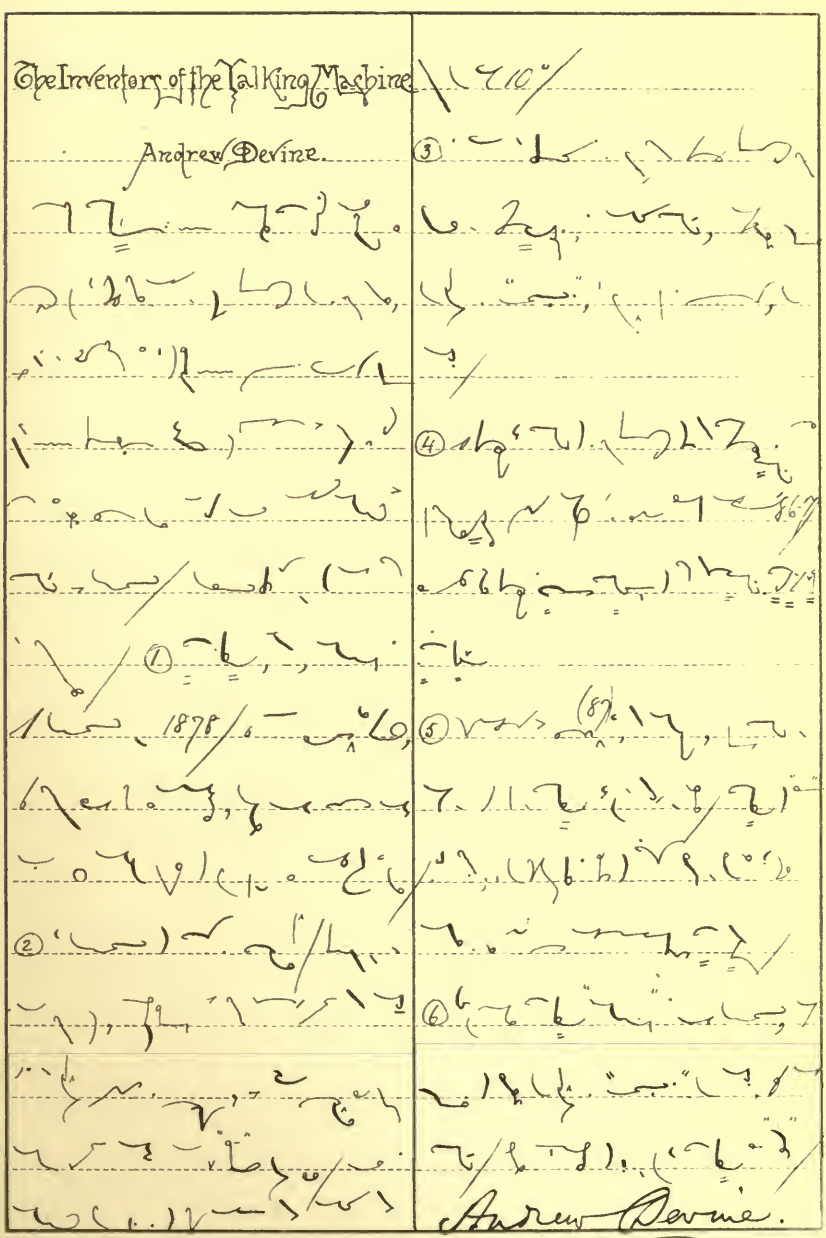
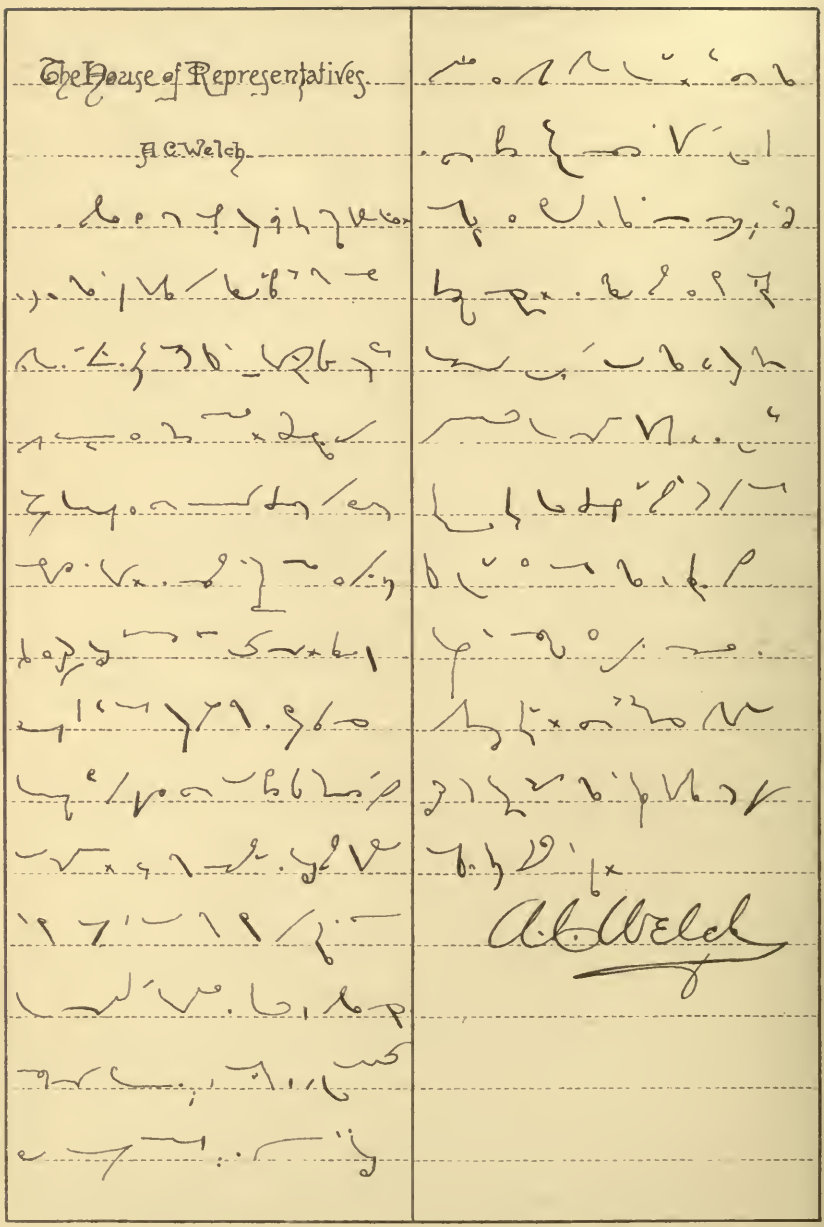
The Inventors of the Talking Machine

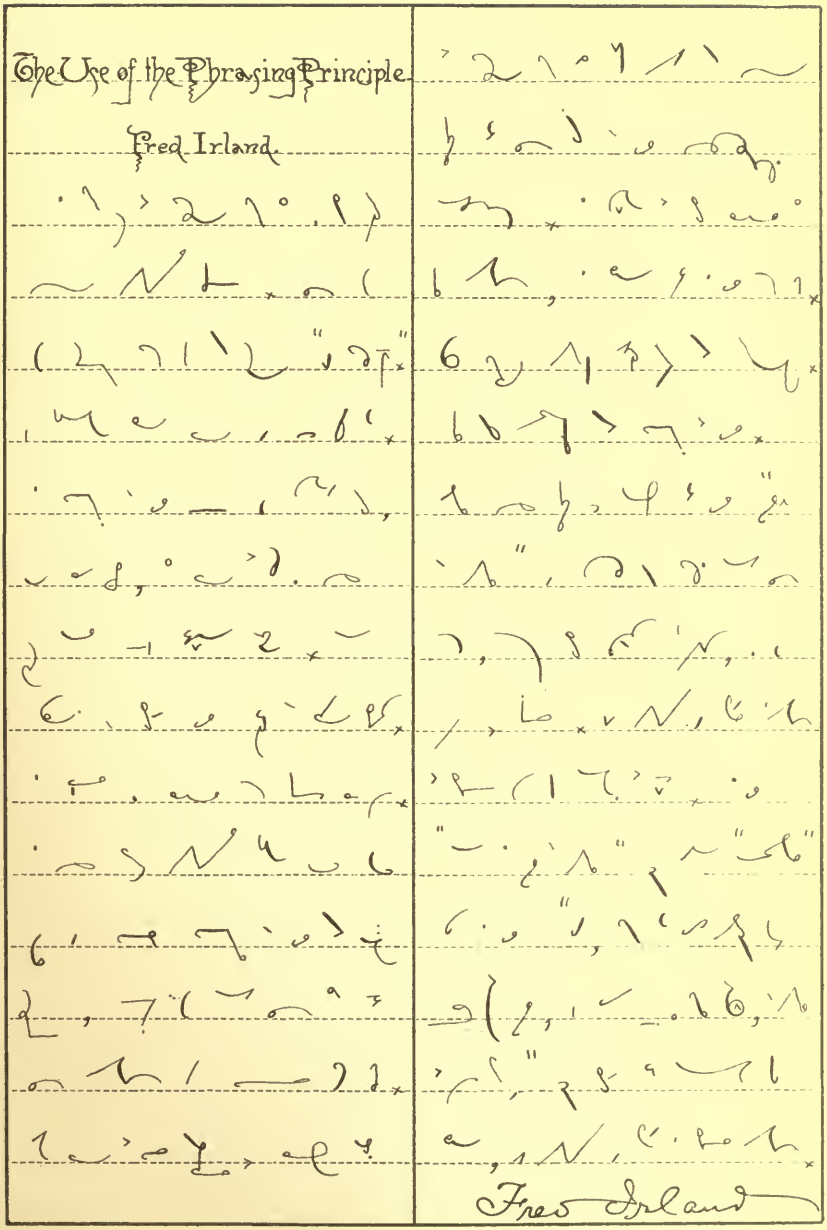
Andrew Devine.



The House of Representatives

A. C. Welch




The Use of the Phrasing Principle
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The Joys of an Official Reporter to Committees.

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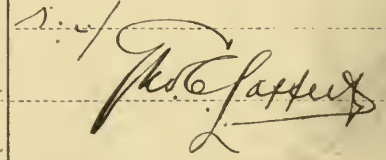

Committee Reporting.

W. J. Kehoe

W. J. Kehoe

The First Users of the Graphophone

E. D. Easton.

E. D. Easton.

Press Reporting on the Floor of the Senate.

Eugene Davis.

Eugene David

A Page from the Note-Book of Charles Flowers.

A Page from the Note-Book of George R. Hillman.

A Page from the Note-Book of Joseph Ed. Levering.

CONTRIBUTIONS BY THE REPORTERS OF DEBATES

OF THE U. S. SENATE

Extract from Speech of Senator Harris

Each of these States has the absolute right to speak for itself and in its own way upon all subjects except such as have been delegated by the Constitution to the Federal Government, and I want to say further that when this creature of the States called the Government of the United States stretches out its strong hand to interfere in any manner whatever in the elections of the States for their own representatives it does so in open violation of our theory of government, and if it succeeds in such effort free representative government is gone, and you will have centralized all governmental power in Congress, especially that most important of all powers, the power of the people to select their own representatives and to select them according to such regulations as their own legislatures may prescribe. (Extract from speech of Senator Harris, of Tennessee, February 6, 1894.)

D. F. Murphy.

Mental Processes of Shorthand Reporting

The mental processes by which shorthand reporting is done are no less interesting to note than the mechanical. Dexterity of thought is as much a prerequisite as flexibility of muscle. The external suggestion of the utterance is photographed on the mind of the stenographer; the movement of his hand is kept under complete control; the forms must be anticipated in order to be written without hesitation; and all the faculties are brought into play to shed light upon the proceeding, for what is not well understood can not be accurately transcribed. How much of this expert mental exertion is due to training and how much to natural aptitude will vary in each individual case, so that the degree in which talent has been supplemented by practice may not be distinctly marked.

The peculiar adaptability of the writer in these respects indicates certain characteristics which to detail would fill a long chapter. His mind is extroitive rather than retentive; it reaches out to take in rather than to store in the memory. It is a law of mental science that the greater the number of facts which are carried in the mind the less readily can any particular one be

recalled, just as when a shop-keeper has to search his shelves among a great number of articles the longer it takes him to find what he wants. Hence the great value of books of reference and all kinds of information kept ready at hand. To give a familiar illustration, the reporter may be like Chaucer's doctor of physic--"His studie was but litel on the Bible," but he should know the order of the books of the Old and New Testament, the divisions of Cruden's Concordance and the Oxford Helps. So with Shakespeare, he need have only such a general familiarity with the plays as is given by a perusal of the Commentaries of Gervinus, but he should know how to handle in an expeditious way Mrs. Cowden Clarke's Concordance and Nares' Glossary.

As to style, the reporter should be careful to preserve the peculiarities of expression of the speaker, and he is responsible for it only so far as it is grammatical. While appreciating the force of Horace's well-known maxim that good sense is the origin and source of good style, he does not venture beyond perspicuity and good grammar in his manipulation of the winged words which it is his honorable vocation to preserve in a permanent form for the use of his day and generation and possibly for the benefit of posterity. Theo. F. Shuey.

The Requirements of a Reporter

In the practice of our profession to a greater degree than in any other of which I have knowledge must there be the most untiring and unflagging industry. He who overmuch loves his ease, he who is not willing to forego the pleasures of society, the delights of friendly intercourse, yea, even oftentimes the sweet felicities of home, should never aspire to become a reporter. Whether his labor lasts for an hour or for 24 or 48 hours--as is frequently the case towards the close of a session in both Houses of Congress--the reporter must always be on the alert, his fingers ever nimble, his brain continually active, and his work performed with the same fidelity and care at the expiration of the 24 or 48 hours as at their beginning. . . . . He who aspires to take an honorable place in the reporting profession must be a man of sterling integrity. In every trade and profession, in every walk of life, character counts for much, but in none does it count for more than in ours. In times of high excitement, such as occasionally occur in all parliamentary bodies, when the fight for the mastery is raging and when passion may temporarily usurp the place of reason. the character of the reporter, his

capacity and integrity are the only securities of statesmen. Upon these qualities they should always feel that they can implicitly rely. Just in proportion as the reporter possesses all the necessary requirements of his profession, including always that of perfect integrity, will he receive the confidence of those in whose behalf his art is exercised, the respect of his associates, and, what is best of all, the approval of his own conscience. (Extract from an address delivered by the writer before the Washington Stenographers' Association March 25, 1893.) E. V. Murphy.

Phrases Used by Senate Reporters

My best contribution to this symposium I think would be a few phrases given at random, most of which have been in use by the Senate corps of Official Reporters for nearly half a century. H. J. Gensler.

Mr. President, in the Senate and House of Representatives, be it enacted, special order, bill for the relief of, nor do I propose, I wish to offer a resolution, I make that motion, what I send to the Chair, I have no objection, Democratic party, Republican party, State sover-

eignty, yeas and nays, Mason and Dixon's line, many instances are recorded, on my left, on our part, on the part of the United States, on my table, on their own account, on the present occasion, set forth, so much money, as may be necessary, Speaker's table, in order to have, at the next session, at the last session, at the present session, gold and silver, silver currency, sinking fund, fugitive slave law, something more than that, what ought to be done, what shall be, as shall be, what would be the result, which are necessary, which are alleged, which can be, which can not be, which has been recently, let us have, which has been read, which have taken place, which has just been, which I have the honor in part, more or less, Martin Van Buren, Henry Clay, which will lead, previous question, which can exercise, diplomatic service of the United States, military service, let us see, alternate sections, who shall investigate, will not be embarrassed, on the other hand, in all its parts, you will not be able to redeem, different parts of the United States, Territories of the United States, I am not aware, I am opposed, I am not in favor, I am very happy, I am very sorry, I am very well aware, I am willing, I am unwilling, I know nothing about, at any rate, I hope

that will be done, I may be mistaken, per acre, square leagues, it will not do, somewhere else, side by side, agreed to, I have no doubt, I have no desire, it is impossible, it seems to me, internal revenue, two-thirds, War Department, Secretary of the Treasury, Secretary of State, Postmaster General, Secretary of War, Secretary of the Navy, Supreme Court of the United States, Circuit Court of the United States, on both sides, as a matter of course, my honorable friend from New York, distinguished Senator from South Carolina, now sir, but sir, in such manner as to make, necessaries of life, manner in which, since that time, Guadaloupe Hidalgo, for many years, for the first time, in the first place, in the second place.

Rate of Speaking in the Senate

In reference to speed in shorthand writing, Mr. D. F. Murphy, the Official Stenographer of the United States Senate, who has had more experience in this regard than any other living man, said in December, 1887:

"The average of speaking in the Senate is between 140 and 150 words per minute. Of course to make this average involves

the rate of over 200 words a minute on the part of some. There was a debate some years ago, when Mr. Sargent, of California (one of the fastest continuous speakers I ever encountered), was a member of the Senate, which I took the trouble to measure the words of after it was published next day. The debate occupied four hours, Mr. Sargent being the principal speaker, and for the entire four hours the average was 208 or 210 words per minute; I do not remember precisely which, but I know it was one or the other. We have now in the Senate several gentlemen, of whom Mr. Hawley, Mr. Beck, and Mr. Plumb may be mentioned as specimens, who hardly ever speak at a less rate than two hundred words a minute. In my opinion it would be impossible for a reporter to be equal to all the emergencies of note-taking unless he could write continuously for hours two hundred words per minute in shorthand." Dan. B. Lloyd.

The Difficulties of Verbatim Reporting

Verbatim reporting is a contest between a speaker and a reporter, with the conditions named by the former. He determines the number who shall compete with him against the reporter, the pace,

the distance, and whether the race shall be on the flat or over the steeple-chase course. The hurdles (stated in the reverse order of the difficulty of surmounting them) are high speed, obscurity of style, technical terminology, indistinctness of delivery, and conditions which render hearing difficult. The bugle sounds; they're off. At the quarter the leader is pressed; an interruption is permitted, a cross-fire of words ensues. At the half other contestants appear, and a half dozen engage in an exciting debate. It seems as though the effort were to pocket the reporter, but he pulls up his mount and shoots through. Here the simile ends, for although the reporter must keep neck and neck with the winner, never failing at the same time to record every movement of the other participants, he never pulls down a purse. The race is run; a foul is claimed; the reporter reads his notes, and a chapter in current history is ended. Years of assiduous study and persevering training have brought the reporter to this point. Dexterity of hand, flexibility of muscle are his only requisites, in the popular mind. But is there not more? Thought, it has been said, is the property of him who can entertain it; and qualifications of a character equally as high are necessary

to the almost simultaneous operation of receiving and transferring the mental impressions of others. It is true the profession is one in which the navigator learns best by experience how to manage his craft, but if, as Gibbon remarks, the winds and waves are always on the side of the ablest seaman, is it not manifest that, other things being equal, the best reporter is the one who possesses the most varied attainments?

Milton W. Blumenberg.

CONTRIBUTIONS BY THE REPORTERS OF DEBATES

OF THE HOUSE OF REPRESENTATIVES

Suggestions and Cautions

My Dear Mr. Dunham: The following suggestions and cautions (furnished at your request, and in which I hope you will concur) are addressed, through you, to young phonographers:

1. Familiarity with fundamental word-building principles is the backbone of the reporter's anatomy. It is this that enables him to write new and strange words without loss of time and without "getting rattled". These new and strange words he is constantly liable to meet till the last day of his reporting life.

2. Never allow yourself to write so fast that you can not read all that you have written. For a certain part of each day, drop dictation practice, and write several pages of shorthand as neatly and beautifully as you can. Regular practice of this kind is the surest protection against a slovenly and illegible style.

3. In shorthand, nothing can be considered memorized until it can be recalled

instantly whenever wanted. The stenographer who half-recollects is lost.

4. Whatever system you may have learned, if you can read it and write it with reasonable facility, do not rashly make any radical changes.

5. Try to write by general rules, avoiding exceptions and anomalies, which tend to confuse the memory and beget hesitation.

6. Invariability of outline is one great factor of speed. Early in your practice, you should settle finally and forever the outlines of all common words. Do not write one way to-day and another to-morrow. Because the speaker is slow, do not indulge in outlines longer or more fully vocalized than would be used if the speaker were rapid. Departure from accustomed word-outlines in order to make phrases is almost always a mistake.

7. In settling outlines, try to adopt those which are legible and distinctive without vocalization. A vocalized outline for a common word is rarely necessary or justifiable.

8. But you must be able to insert vowels instantaneously when new or strange words require them. You have only half learned shorthand if you have not mastered the art of instantaneous vowel-placing.

9. The more often you depart from the line of writing, the greater the labor for the hand and the less the speed. Therefore avoid word-forms and phrases which needlessly carry the hand away from the "second position".

10. As to the fullness or brevity of your style, choose methods which are suited to your own peculiarities of mind and hand. If you overtax your memory with more contractions than you can readily master, or overtax your hand with intricacies of form and over-nice distinctions which can not be executed without extreme care, there may be an apparent gain in brevity with no gain in speed, but a substantial and disastrous loss.

11. Establish habits of writing which will be safe under all circumstances. Do not adopt "expedients" which are "generally" safe, trusting to the inspiration of the moment to tell you when they are unsafe.

12. The office stenographer who practices only upon routine matter and from the dictation of but one person, runs great risk of becoming good for nothing when removed from his "rut". Regular and diligent practice upon varied matter outside of business hours, is his only salvation.

13. Attempting too early to extempo-

rize phrases is a stumbling-block with most beginners. Phrasing should be the latest-acquired of the reporter's accomplishments. Undertaken too early, it leads to confusion and hesitation, and consequent loss of speed. The learner should postpone phrasing (except a few commonplace and thoroughly-memorized combinations) until logograms and common word-forms are firmly settled in the memory. David Wolfe Brown.

A Composite Shorthand System

Dear Mr. Dunham: Although I have been for some time past quite sick, and am still far from well, I will endeavor to comply with your request for a brief article for your proposed book.

I am often asked by the writers of other systems why it is that mine differs so materially from theirs. The reason is this: When I began the study of shorthand, more than 30 years ago, the only text-book I could find was "Gould's Stenography", a cumbrous and incomplete system, which would be of little service for the present requirements of the art. It had no vowel scale or rules of position, and made unlimited drafts on the memory. I devised a vowel scale of my own, which

I found afterwards to be in some respects identical with the Pitman scale, except that the positions were reversed. I saw Pitman's consonant signs for the first time while engaged in reporting the proceedings of a convention in Richmond, Va., some time in 1866, and their simplicity induced me at once to substitute them for the awkward characters I had been using, though I retained for the most part my own vowel scale and contractions. These I still use.

Strangely enough, the main reason for changing the consonant signs grew out of the writing of a single word. A friend of mine, who had obtained a copy of one of Graham's early books, asked me to show him how to write the word "Manchester". I did so, as I now remember, in some such absurd form as this: , or something similar. He said, "What do you think of writing it this way, ?" It struck me as being a good idea, and I procured a book as soon as possible and adopted the new signs in their entirety.

Respectfully, &c., John H. White.

The Inventors of the Talking-Machine

My Dear Mr. Dunham: I notice that Mr. Easton, in his contribution, has men-

tioned the fact that I was the first person anywhere to use the talking-machine for a practical purpose, and as the body of shorthand literature is already so considerable--lacking only your book to be complete--it occurs to me that the best use I can make of the page you assign me is to state some facts not generally known in relation to the invention of the graphophone and the phonograph. For the sake of condensation I will put them in the form of propositions:

1. Mr. Edison, I believe, invented the original phonograph about 1878. He has given his own account of its genesis, which is probably as near the truth as anything that he says, for those who know that great man know that he never has his inventive powers so fully at command as when he is dealing with facts.

2. That phonograph was merely a marvelous toy. It could not be put to any practical use, because it was constructed on the principle of making the record by indenting a sheet of tin-foil wrapped round a mandrel, and the ordinary human voice has not power enough to record in that way any but the "strongest" vowel sounds. Hence the invention fell dead and was utterly neglected by the inventor and by the public for nearly 10 years.

3. The honor of discovering and apply-

ing the principle which makes the talking-machine practical belongs to Charles Sumner Tainter, the inventor of the graphophone, in which he substituted wax for tin-foil and "engraving", or ploughing out the material, for indenting.

4. The first demonstration that the graphophone was a practical talking-machine was made by Mr. James O. Clephane and myself, at Professor Tainter's laboratory in this city, on a certain Sunday in the winter of 1886-7. As a result of this demonstration the American Graphophone Company was formed by Mr. Clephane, Mr. John H. White, and Mr. Devine.

5. Early in the summer of the same year (1887) we, by invitation, took the graphophone to New York to show it to Mr. Edison, with the view of combining the two interests. Mr. Edison was "sick" and did not appear; but for three or four days the instrument was freely exhibited to several of his leading associates in business and to his right-hand man in the mechanical department, Mr. Batchelor.

6. Within a few months Mr. Edison "invented" the new phonograph, in which wax was substituted for tin-foil and "engraving" for indenting, just as in the graphophone. I suppose the coincidence was owing to the fact that Mr. Edison is a "wizard".

Andrew Devine.

The House of Representatives

The House of Representatives is a very interesting body, considered apart from its partisan phase. To see two Members of different parties or opposing sides of a particular question laughing and joking with each other in the very best of good-fellowship within an hour after a heated colloquy is a frequent occurrence. There is no place where intellectual vanity is more quickly discovered or sooner experiences a fall. The exercise of oratorical gifts is rare, but their possession is abundantly evidenced on matters of great national import. It is not to be wondered at that in a body of such number the speech which is most effective is that which deals more in statement than argument, and least in rhetoric. When a Member acquires the confidence of the House by reason of special knowledge on any particular subject or establishes a character for impartiality and fairness, the attention he receives must be extremely flattering; but unhappy he who, even unintentionally, is not entirely candid: the lack of confidence haunts his legislative life for years. With some Members the mere statement that they have examined a bill and found it unobjectionable is sufficient to pass an important

measure; with others demonstration must be made. The present House is specially notable for the many new and young Members who have obtained prompt recognition for marked ability. The fact that the topics debated have been discussed on the hustings so much in the past few years has enabled Members to display such facility of expression as really makes the reporters tired. Some of the warmest lifelong friendships are formed between Members of opposite parties, very largely induced by their associations on committees.

A. C. Welch.

The Use of the Phrasing Principle

The proper use of the phrasing principle is a subject upon which many reporters disagree. Some think they escape from it by saying "Do not phrase at all." But I have never seen one who meant just that. The grouping of words together without lifting the pen, under certain circumstances, is one of the easiest and most useful things connected with the writing of shorthand. In listening to spoken words we do not think of each one separately. The clause and sentence are taken as a whole. The most accomplished reporters I have ever known have been

those who grasped groups of words by the handful, so to speak, catching them in the same spirit and with the same rhythm which characterized their utterance. I think one of the greatest obstacles to the successful understanding of the phrasing principle is the idea urged by many teachers that the same combination of words must always be phrased in the same way. The life of the spoken sentence is its rhythm, the swing with which the words are uttered. This is partially represented on the printed page by the punctuation. It is best reproduced by the grouping of the words. I suppose most teachers would insist that the words, "House of Representatives," should always be phrased in the same way, whether spoken slowly or rapidly, and without regard to the context. But the reporter who follows the rhythm of the speaker will do nothing of the kind. The words, "In the House of Representatives," would be written "⌒," while the words, "Gentlemen, remember that we are not responsible for the actions of the other House, but we are acting as Members of this House, of Representatives of the whole people," would be spoken with an entirely different swing, and the reporter should follow the speaker's rhythm. Fred Irland.

CONTRIBUTIONS BY STENOGRAPHERS TO COMMITTEES, HOUSE OF REPRESENTATIVES

The Joys of an Official Reporter to Committees

To be called upon at a moment's notice to go into a committee of perhaps seventeen members, of whom you probably know three; to meet there a delegation, none of whom you know; to have a member of that delegation begin speaking without hearing his name; to have members of that delegation chip in and have to locate them by their physical peculiarities (I have had to chase a man all through Florida who in my notes was down as "Wooden Leg"); to have experts come before a committee and tell in half an hour what they have been studying for years, and to have them stimulated to extra speed by the information that they have only ten minutes more; to have a simultaneous colloquy between three or four persons, for each one to misunderstand the other, and to have them ask the stenographer to read (Of course if they can not understand each other the stenographer does); to have a

man who has invented a submarine automobile torpedo, who has a voluble tongue and ten minutes time, explain to the committee its interior mechanism; to have gun experts explain modern guns with little technicalities about tensile strength, interior erosion, windage, etc., scattered all through; to have to report tariff hearings of men of almost every nationality on all the subjects embraced in the tariff (How I do love a German chemist on aniline dyes or some such pleasant subject); to have a member of a committee ask an astronomer "What is the relation between the transit of Venus and the Nautical Almanac" or some such question, which is like shaking a red rag at a bull; to report a man whose every sentence makes Murray turn over in his grave, and then watch the copy like a hawk in order to divorce unholy alliances between singular nouns and plural verbs, and vice versa,--these are only a few of the joys which make the official reporter to committees rosy and fat.

Geo. C. Lafferty.

Committee Reporting

In taking notes I find the three-nibbed steel pen the most serviceable, be-

cause it yields readily and shades well. Fountain pens are suitable for some, but I have always found them too hard.

It is not my habit to use many abbreviations, because I always like to write so that I will know a character when I see it again. I aim to make the most legible notes which time will permit, and when not hard-pressed I vocalize.

I think the better one understands the subject he is reporting the better will be his report and the easier his work.

On account of the many subjects handled by the committees of the House of Representatives, the committee reporting is very difficult and technical.

Hearings before the Committee on Ways and Means involve over three thousand subjects, which are chiefly treated by experts or those interested in the various articles subject to duty.

I once had a German before the committee who gave forth chemical terms with such volubility as to cause merriment at my struggles to get them.

Another thing which makes the committee work difficult is the want of order which usually characterizes the proceedings. Members freely exercise the privilege of interrupting a speaker at any point in his remarks. W. J. Kehoe.

THE FIRST USERS OF THE GRAPHOPHONE

The following letter was written when the graphophone, now so generally in use as a mechanical stenographer, was in its infancy. Mr. Andrew Devine, the celebrated stenographer, was the first man in the world to use the machine for practical purposes, and the writer of this article was the second. To-day there are about fifty machines in the United States Capitol alone, fourteen being required by the reporters of debates, while Senators, Representatives, newspaper men, lawyers, and business men generally have awakened to an acute appreciation of the value of this the greatest labor-saving appliance of the present century:

"Washington, D. C., July 13, 1888.--I have been familiar with the graphophone since April, 1887, when it was first brought out, and began its use as soon as I could obtain the first instrument. Previously all my dictation had been done directly to typewriter operators or to shorthand amanuenses. I now use the graphophone for all my work, and it is as superior to the old method as is the locomotive to the stage-coach. The speed of dictation is only limited by ability

to articulate, and often runs over two hundred words per minute. The day the first graphophone arrived I dictated to it a deposition of about one thousand words. The transcriber, who had never before attempted such work, wrote readily from the dictation of the instrument, and made only one mistake in the copy. Our transcripts are as accurate as those made by direct dictation. Patent arguments, full of technical and unusual terms, are as correctly reproduced as simple matter. The graphophone not only saves the time of the stenographer, but by enabling him to accomplish so much more work it increases his ability to earn. I can turn out at least twice as much copy per day with the graphophone as I ever could before. Since June 11 I have been reporting debates in the House of Representatives, and I use the graphophone there constantly. My transcriber began with only half an hour's preparation, and has achieved highly satisfactory results. He can readily do what two shorthand amanuenses were before required to accomplish."

E. D. Easton.

PRESS REPORTING ON THE FLOOR OF THE SENATE

In both Houses of Congress the privilege of access to the floor for the purpose of newspaper reporting is reserved for the representatives of two great press associations. These are the United Press and the Associated Press. In the Senate the gentlemen representing these organizations, respectively, are Henry G. Hayes and Henry L. Hayes. Although occupying the professional relation of "hated rivals", they are father and son. Never was press rivalry conducted with such courtesy, and never were men more felicitously chosen for this responsible and difficult work. They sit at tables placed immediately in front of the desk of the Secretary of the Senate and in line with the tables of the Official Reporters.

While the press reporter on the floor must at all times be prepared to take the most rapid verbatim notes, yet, as his copy is for the newspapers and not for the Senate, the larger proportion of his labors consists of summarizing the debates. In this work he finds the pressure for copy to be intense and unremitting. The wire is always waiting, and must be kept "hot". Hence, when the sub-

ject of debate is one which, however important per se, has but slight interest for the general public, a running summary is made into longhand direct. When the subject reaches a somewhat higher, though not yet the highest, plane of public interest, the shorthand pen is brought into play, but not altogether to the exclusion of longhand. The flow of copy must continue without serious interruption. It can be suspended only as occasion requires,--to note a new point of interest in the debate, a striking passage, or a "breezy" colloquy. As the reporter must be ever on his guard against surprises, he is obliged thus to carry on simultaneously two apparently incompatible processes,--the writing into longhand, in synoptical form, of one phase of a debate while listening to a totally different phase which may itself at any moment have to be presented.

The law underlying the labors of a stenographer is that of instantaneity. He has trained himself to put on paper like a flash the words that at the moment of writing reach his ear. Some degree of practice in concentration is necessary to be able wholly to disregard this law and to come under the domination of a new one which requires that only certain important portions of the matter shall be

taken,--the reporter being the judge, and his mental energies being necessarily divided between the work of producing copy and of noting the salient points of the debate as it proceeds. He must not permit his attention to be so absorbed with his transcription as that he shall be without ears. The moment will arrive when he must instantly abandon his transcripts and resort to note-taking. The emergency over, he resumes transcription, maintaining an observant and expectant attitude--which, indeed, comes in time to be second nature--with reference to the current debate.

While, as I have said, much work is thus done by longhand, and much by the rapid alternation of longhand and shorthand, yet upon important occasions the press reporter, like the Official Reporter, is compelled to take verbatim notes, without intermission, for long periods of time. This occurs when the matter under consideration has considerable interest and attraction for the public, and when at the same time the speaker is regarded as a special authority upon the subject. When this involves technical questions relating, for example, to the administration of the finances or important features of the tariff policy, while it may be exhilarating, it will chal-

lenge the reporter to his best effort in the making rapidly of notes that can be read with the facility and inerrancy of print,--as the occupant of this position has never any time to waste, and he is constantly admonished that "the wire is waiting."

In transcribing and preparing for the wire copy thus taken, unless the speaker be one of extraordinary smoothness of style, the reporter takes the liberty to transpose occasional clauses and strike out trifling repetitions, which, though natural and unavoidable in delivery, yet become excrescences in print. Such trimming and touching, however, as may thus be indulged in should be so deftly effected and so in harmony with the verbal style and idiosyncrasies of the speaker that he himself would be unlikely to detect them. Senators, as a rule, are very correct speakers. They are all men of ability and of strong individuality, who know what they want to say and say it. Some of them are men of rare fluency of speech and grace of style, whom to report verbatim is a source of keen delight.

Eugene Davis.

but elsewhere throughout the nation, the discussions have had the effect of making people partisan. You go out into the State or out into this community, and you will find men whose minds are practically made up,--made up from what they have read, made up from ex parte statements of individuals with whom they have conversed; and so throughout the community there stand, as it were, two parties, those believing and those disbelieving,--there they stand, as the result of the widespread publication and discussion of the facts surrounding and believed to surround this case. Now, you will remember that it was noted, as a common feature of it, that during the recent trial in Washington of the assassin of President Garfield that the effect of reading the testimony in that case from day to day upon the minds of men was very marked,--so much so that men who were believed to be men of fair minds and good judgment became, as it were, insane upon the subject, left their homes, in and about Washington, and came from a distance, many of them, filled with a desire

for notoriety in connection with that case--came from home filled with a desire--the highest honor they wished was to kill the assassin. Men who were just as far away from thoughts of murder as man can be were thus affected by reading the reports of that trial. They were found in the city of Washington; scientific men have endeavored to explain the effect which that reading had upon their minds; but in many cases they were taken and put into asylums for a few days, till the nervous excitement under which they were suffering had passed away, with the story which gave it rise. Now, it was very noticeable that among the persons who were thus attracted to Washington were many who came with strange stories--stories which they believed, stories in which they had every confidence--and it was only when it was discovered that they were not in their right mind, and that was testified to by friends, that their stories were disbelieved. I mention that simply as a peculiar phenomenon of the operation of the reading of cases of this kind upon the mind of the community. You remember that Sergeant Mason, who is just now suffering sentence for having endeavored to shoot the assassin, was recognized—

PAGE FROM NOTE-BOOK OF GEORGE N. HILLMAN

If Ryan told the defendant that there was an arrangement between himself and Bradley by which the note was to be paid out of the rent of the premises referred to, and that he would not be called upon for payment, and the defendant believed and relied upon this statement and by reason thereof delayed or failed to take steps to protect himself as against Bradley, and thereby lost his opportunity to protect himself, then the plaintiff can not recover in this case. In other words, if by any statement made by the then holder of the note, the defendant was induced to withhold any action in order to protect himself, and was thereby placed at a disadvantage, he has a right now to insist that the holder of the note shall stand by his statement and that the matter shall be considered as if the statement was true, whether it was in fact true or not. As I said before, there is not sufficient evidence in this case to warrant the jury in finding that the note was in fact paid. There is no evidence that it was in fact paid, but there is evidence that this statement was

made, that is, the defendant claims that he called upon Ryan and that a statement was made substantially as it is claimed upon the part of the defendant that it was made. Upon the part of the plaintiff there is the evidence of the witness Ryan, who was the party claimed to have made the statement, that no such thing took place, that he made no such representation, and that, upon the only occasion upon which they discussed the matter, he insisted that the note was due and had to be paid, and that there was no arrangement between him and Bradley for the payment; and that is the only question in the case--whether the defendant's contention in regard to that matter is true, or the contention of the other party. If you find the defendant's claim to be correct, then you would find for the defendant. He would not be liable upon the note. If you find that that is not correct, then the plaintiff is entitled to recover the amount of the note.

(Extract from a charge of Judge Brill, of the Second Judicial District Court, St. Paul, Minn.)

A PAGE FROM NOTE-BOOK OF JOSEPH E. LYONS

Now, upon the question of honesty, for that will cut a figure, I suppose, in the case, for you can't certainly say that the witnesses for the defense did not have as good means of knowledge or observation as to what the condition of the Judge was at this time as those of the prosecution. So the question comes right home to us, Who has done the lying in this case? Gentlemen, that is the fair and square issue that you have got to meet. That is the fair and square issue that you have got to meet, and you can't dodge it if you were inclined to, because here stand witnesses who swear diametrically opposite. It is not as the counsel say, that men come here and say that we didn't notice that he was drunk, as the newspapers brought it out here before they did, and it seems rather as if the managers have all the way through this case tried it on a double battle-field, here in the hall and in the newspapers. And we had it advanced in the newspapers very early during this battle, that of course--this didn't prove anything; first the idea about the different standard was advanced--whatever these men say don't amount to anything; they say they didn't see Judge Cox, but that don't amount to

anything; there are a hundred others who can say that they didn't see him drunk. Now, has there been any evidence of that kind? Have the newspapers or the managers the right to characterize the testimony in that respect, as they have done? Have the witnesses for the respondent ever come here and told you simply that they didn't see he was drunk or didn't notice that he was drunk? What is their testimony all the way through? That they were right there, as the witnesses for the prosecution are (were). The witnesses for the prosecution swear that he was drunk. The witnesses for the defense come in and tell you that they were right there; that they saw him; that they had the means of observation; that they noticed him, and that he was sober. There stands the two statements against each other. It is not that they didn't see it, because even if it was that, under the circumstance that has been brought forward here, showing this man present at a particular time, showing them in a position in which they could observe him, showing them in a position in which they had just as good power and means of observation as the witnesses for the prosecution had, it becomes simply a question of truthfulness between them, who tells the truth and who lies.

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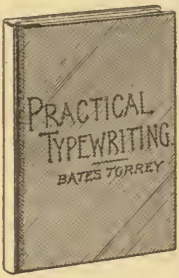

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